MUSICAL
COURIER
Established in 1880
February 15, 1955 · 35 cents

LINCOLN REMICK WARREN

Clarence E. Cramer

Presents on Tour

Mishel Piastro and the

Longines Symphonette*

Featuring *Morton Gould's Tap Dance Concerto* with dancer; Don Gillis Symphony 5½; and short radio selections. Violin, cello, piano soloists. *Registered trademark.

⟨ Autumn coast-to-coast tour
⟨ East Coast to Florida, February and March

Clarence Cramer's

"Opera Festival"

Metropolitan and New York City Center Opera cast, to assist orchestras and choruses in full stage performances of **Faust.** In English. Beautiful scenery, costumes; musical scores in advance. February and March.

"Gala Night at the Opera"

A complete stage attraction, *Faust* "Garden Scene" fully staged, plus miscellaneous concert. February and March.

"Death of Valentine"—*Faust*

Other Concert Ensembles

"Carmen & Don Jose"
Ralph Nielsen, tenor; Audrey Paul, mezzo; Marlinn String Trio.

Serenaders Male Quartet
Chicago's finest solo voices.

Sinda Iberia and her group
Spain's sensational dancer.

"In Operetta Time"
Elizabeth Humphrey, soprano; Bernard Izzo, baritone; Ralph Dodds, pianist.

Bill & Pat Medley
Two-piano team with two concert grand Baldwin pianos.

Available to all Community and Civic Concert Committees thru their offices.

All others apply direct to:

CLARENCE E. CRAMER, Kimball Bldg., Chicago 4

musical COURIER

Trademark Reg. U. S. Pat. Off.

FOUNDED 1880 • FEBRUARY 15, 1955

Published by Gainsburg-Shack, Inc.
119 West 57 St., N. Y. 19 Tel. CIrcle 7-4500

PUBLISHER
Roy Gainsburg

EDITOR AND GENERAL MANAGER
Gid W. Waldrop

CHIEF CRITIC AND EDITOR
Henry W. Levinger

MANAGING EDITOR
Warren Cox

ASSOCIATE EDITORS
Mary Craig René Devries

CONTRIBUTING EDITORS

Herbert I. Bennett
Edward Tatnall Canby
Leon Carson
Allan Davis
W. Leland Frazier
Fred Grunfeld
William Holmes
Rosalyn Krokover
Charles Kent
Ezra Ladermann
Leo Lerman
Harold C. Schonberg
J. Kenneth Wilson
Jules Wolffers

REPRESENTATIVES, NORTH AND SOUTH AMERICA:

CHICAGO: René Devries, Desha Dowdy, 220 S. Michigan Ave. (HArrison 7-6332-3). LOS ANGELES: C Sharpless Hickman, Apt. 106, 1330 N. Harper Ave., Los Angeles 46 (Hollywood 5-4467), editorial representative: Dorothy Bersin, promotion, 1354 N. Harper Ave., Los Angeles 46 (Hollywood 7-5191). SAN FRANCISCO: Mrs. F. H. Redewill, 1675 Euclid Ave., Berkeley 9. LOUISVILLE: H. F. Kuppenheim, 126 S. Maple St., Elizabethtown, Ky. MINNEAPOLIS: Norman Houk, 425 Portland Ave. CLEVELAND: Rose Widder, 1740 Coventry Rd. PITTSBURGH: Ralph Lewando, 121 Elysian Ave. BOSTON: Jules Wolffers, 1572 Beacon St., Waban 68, Mass. CINCINNATI: Louis John Johnen, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. WASHINGTON, D. C.: James G. Deane, 4200 Cathedral Ave., N.W. RIO DE JANEIRO: Celcao de Barros Barreto, Avenida Atlantica 4146 Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213. CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.; Robt. Fleming, 589 Highland Ave., Ottawa, Ont.; Istvan Anhalt, 4921 Clanranald Ave., Montreal, Que.; Chester Duncan, 295 Ashland Ave., Winnipeg, Man.; Ida Halpern, 3707 W. 37 Ave., Vancouver, B. C.

EUROPE AND FAR EAST:

NORWAY: Ragnvald Bjarne, Bygde alle 54, Oslo. ENGLAND: Arthur Notcutt, 18 Abbey Court, Abbey Rd., London N.W. 8. AUSTRIA: Dr. Erich Jantsch, Kolingasse 19, Vienna 9. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Horst Koegler, Neidenburger Allee 36, Berlin-Charlottenburg 9. ITALY: Gisella Selden-Goth, Viale Michelangelo 37, Florence. NETHERLANDS: Frits R. Noske, Van Imhoffstraat 7, The Hague. ISRAEL: Dr. Peter Gradenwitz, P. O. B. 6011, Tel-Aviv. SWEDEN: Erie Diefenbronner, Sibyllegatan 13, Stockholm 5, P. O. Box 5115. SWITZERLAND: Max F. Schneider, Holbeinstrasse 86, Basle. JAPAN: Viscount Takatoshi Kyogoku, 9 Onden 1 Chome, Shibuyaku, Tokyo.

In this issue . . .

IS AMERICA BECOMING MORE MUSICAL? (Editorial) . . 4

ALONG 57th STREET 5

LISTENING WITH BOTH EARS 6
The Last Frontier
Fred Grunfeld

"A HAPPY BLEND" (On the Cover) 7

MONSIEUR SAXOPHONE 8
Paul Elbogen

THE WILLIAM VILONAT MEMORIAL SCHOLARSHIP FUND, INC. 10

CIVIC CONCERT SERVICE CELEBRATES 34 YEARS OF PROGRESS 11

THE NEW YORK CONCERT AND OPERA BEAT 12

THE NATIONAL SCENE 26

THE INTERNATIONAL SCENE 33

HERE AND THERE 38
Mary Craig

SCHOOL NEWS 39

RADIO AND TV 43
Henry W. Levinger

THE DANCE 44
Rosalyn Krokover

BOOK REVIEWS 45
Harold Schonberg

SACRED MUSIC 46
Leon Carson

Vol. CLI, No. 4
Whole No. 3303

MUSICAL COURIER. Published semi-monthly November through February, and monthly March through October, by Gainsburg-Shack, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Price 35 cents. Yearly Subscriptions—$3.00—Canada $4.00—Elsewhere $4.50. Two weeks notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)

Copyright by Gainsburg-Shack, Inc., 1954.

Seventy-fifth Year
February 15, 1955

FROM THE EDITOR'S DESK...

Is America Becoming More Musical?

■ If we were to base our reply to this question on statistics recently made available by the American Music Conference, we would answer unreservevdly "Yes—by leaps and bounds." The AMC estimates that at the present time more than 7,500,000 school children in the United States own musical instruments and are receiving instrumental instruction in public and private schools. This figure is compared in the report to only 2,500,000 for 1947. Pianists, it appears, now number 18,150,000, as against 15,150,000 in 1947. Similar increases are indicated for most other musical instruments (even the recorder is reported to have 250,000 American devotees). It will surprise many to learn that the violin and other members of the string family are not even listed, though for some time now we have received reports from colleges and schools of music that would indicate a dearth of talent, if not a waning of interest, in the violin. By and large, however, instrument manufacturers will find comfort in these figures.

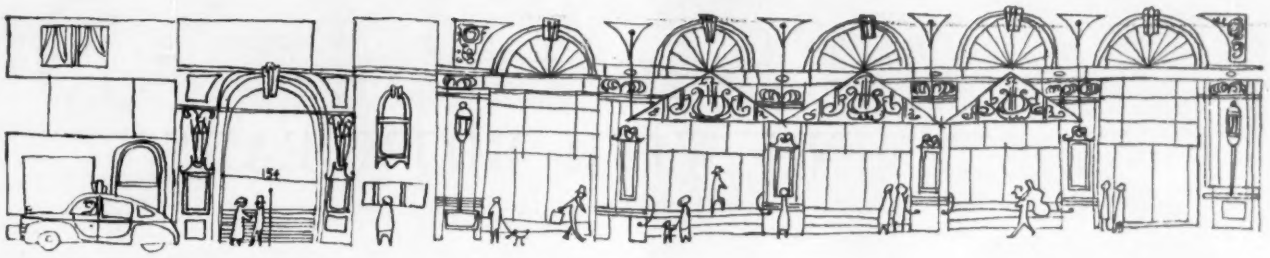
Our own interpretation of this report is somewhat tempered by caution if not skepticism. Not that we doubt the authenticity of AMC's statistics, but we wonder if this merely numerical increase really indicates a growing interest in music itself, inasmuch as concert attendance for the past several years has shown an alarming decrease. Only a handful of solo artists are able to fill New York's Carnegie and Town Halls. The current demand for groups of performing artists and "special attractions," while not in itself deplorable, has made it almost impossible for lesser-known artists, regardless of ability, to make a reputation on the concert stage alone. It is easy enough to point an accusing finger at radio, TV, and recordings, but we are not so sure that these are the only culprits.

We are, of course, pleased to know of the tremendous number of children now receiving instrumental instruction in our school systems, and we are glad to hear that the musical instrument business is enjoying a mild boom. But we are inclined either to question the quality of the instruction dispensed to these 7,500,000 youths, or, more radically, to wonder whether even the most expert pedagogy can foster a genuine appreciation of live music in those who do not already have it in their blood. For if education does really "create" audiences, and if music teachers in our schools are really competent in their jobs, it would seem logical to expect their achievement to be reflected in an increased demand for live music.

We are not experts in the field of music education, and we fear to tread where angels hesitate, but we do not think it presumptuous to suggest that more attention be directed to encouraging in young students a natural and adventurous sense of the variety of music in all its aspects. For the suspicion grows upon us that too much effort is wasted in teaching a few contest pieces and perfecting band drills.

Gid H. Waldrop

ALONG 57th STREET



■ Much astonishment at L.T., who reviewed a recent Saturday matinee "Carmen" at the "Met" and wrote of **Rise Stevens:** "Miss Stevens, too, sang a bit wanly and below her usual fulsome par." L.T.'s remarks appeared in the "critical" columns of the New York *Herald Tribune* on Sunday, Feb. 6. For L.T.'s benefit we print the Webster definition of fulsome: "1. Offensive; disgusting; esp., offensively excessive or insincere. 2. *Rare.* Lustful; wanton. . . ." Well, L.T., did you or did you not mean what the *Trib* printed? If that's how you feel about Rise Stevens, that's your business, but when you use so strong a word in a critical article, especially to embrace a career in toto—my, my. How careful you should be when publishing it where it will be read by many, many people—even people who may well believe it. I somehow doubt that Miss Stevens' career-in-song has been disgusting, especially "offensively excessive or insincere." And I somehow doubt that you, L.T., even knew the meaning of fulsome. Or maybe you did, and that is precisely how you feel about Rise Stevens. She's never been our favorite Carmen, but we don't think that she's any of the things fulsome means. We happened to hear that "Carmen," via radio, and we thought it—her performance—a rousing one. Just shows the difference between being at the opera and listening to it. Also, when we say rousing, we do not mean it as a critical word. . . . Then, on the Monday following L.T.'s fulsome Sunday, we were delighted with our morning *Trib* when it told us that **Ormandy** was taking the Philadelphia to Europe: "He said before leaving that the tour will cost close to $250,000. His 12 musicians will cross the Atlantic in two chartered planes, the third plane will carry their instruments, to be insured for $1,000,000." So help me! The *Trib* decimated the Philadelphia, and, my, what extravagant instruments those remaining 12 Philadelphians must have. I wonder which of the 12 will go in which chartered plane. But loads of luck to them, for the Philadelphia, even with 12 musicians, will still probably produce the richest tone of any orchestra we know. . . . Congratulations to **Margot Fonteyn.** She's married **Riberto Arias,** the former President of Panama's son. And everyone who loves Margot wishes her all the world's happiness. She's to be the star of **Sadler's Wells** when **Hurok** brings it over again, come September. And that reminds: first warning—get your tickets now. That is, write to the Hurok office for reservations. Other Sadler's Wells tours caused much heartache, for it became impossible to get seats months before the troupe arrived. This time it brings not only the great works in their repertoire but also new Ashton ballets. . . . Sympathy to the **St. Louis Symphony.** Fourteen of its players were hurt when the bus in which they were touring skidded and crashed. No one seems to have been hurt badly, but the strings bore the impact. . . . Strange about strings—actually we mean violins—interest in the violin seems to be diminishing. That's what we've heard, and we wonder whether it's true? Can anyone confirm or deny?

■ Much conjecturing about **David Poleri's** sudden (seemingly sudden) flight abroad. We hear that David did not walk out without warning. We hear that he appeared with a "sick excuse" and that the management, or its representatives, were forewarned. But David is the sort of artiste who makes legend, so who are we to destroy legend. He's still one of the best singing actors in the U.S.A. . . . No conjecturing at all about **Lincoln Kirstein's** resignation from the managing directorship of the **City Center of Music and Drama.** His resignation is the act of a man driven to protest by the stupidity and pettiness of small and not too bright people. The Center can not flourish as a tenth-rate "Met." We have no need of such an "institution." What we do need is a theatre for the presentation of those works which find no home at the "Met." "Cenerentola" was such a work. Kirstein conceived this production and implemented it. It was the great success of the post-Halasz regime. And what a stupid, petty way for **Rosenstock** to behave—having "Cenerentola" translated into English, even changing its title to "Cinderella." The Kirstein "Cenerentola" was one of the most complete operatic productions New York had ever seen. It was a work of art, a production integrated such as very few opera productions ever are. Of course Kirstein made errors of judgment, but these were inevitably interesting—they had reason. But Rosenstock will probably total "no hits, no runs," and the City Center operatics will become, as they have recently tended, "minor, minor mittel-Europa." Odd how our two opera centers have become Wotanized. But the "Met" has given us **Mitropoulos, Monteux, Goltz's** Salomé, **Tebaldi,** and what looks like a happy "Arabella." The Center has, in its last season, given us boredom. This is the time for farsighted foundations and rich people (are there any?) to invest in an opera house where Kirstein and Menotti can mount productions, an opera house where genuine musical excitement will make genuine box-office triumphs. All this does not mean that it will not be in the red—but that it will be less in the red. The New York City Ballet (Kirstein's dreamchild) made money during its last season. The City Center Opera lost. The Ballet would have made more had it been permitted to dance "The Nutcracker" during the Christmas holidays, but unfortunately the Center had contracted to devote its stage to summer stock.

■ **New York Philharmonic-Symphony's** planning to tour Europe, come autumn—first time since 1930. It goes forth under the American National Theatre and Academy's International Exchange Program. Scheduled: six concerts at the Edinburgh Festival under **Mitropoulos, Cantelli, Szell.** Then performances in Holland, Belgium, Germany, France, Switzerland, Italy, Greece, and a grand finale of two concerts in London. What a wonderful project, and what a marvelous way to show Europe that the U.S.A. is solely interested in the $. See you in March, that month before "the cruelest month of all." UBIQUITOUS

LISTENING WITH BOTH EARS

By FRED GRUNFELD

The Last Frontier

NOT too long ago, any record collector worth his salt could have named, offhand, anywhere from 40 to 120 major works that needed to be recorded. With a little prompting he might have thought of more. "And what about the Berlioz *Te Deum*," he'd say, consulting the list pencilled on his cuffs, "or Antheil's *Ballet Méchanique?*"

All that's been changed since the advent of LP. It takes a fast man with an LP catalogue and Grove's Dictionary to unearth even a handful of unrecorded works that could, in good conscience, be recommended to an artist-and-repertoire director. The last gaps are being filled in. Columbia this month gave the nod to Antheil's ballet, and the aforementioned *Te Deum* is one of their other new issues, with the redoubtable Sir Thomas Beecham at the helm. Things have progressed beyond yesterday's wildest dreams. Reger's *Hiller Variations?* SPA Records has released them. The High-Baroque *Mass in 53 Voices* by Orazio Benevoli? Epic has it. Falla's *El Retablo de Naese Pedro?* Three different versions are elbowing each other rudely in a crowded market. (We prefer Angel's.) And so it goes.

Still the good discman is far from satisfied. Indefatigable huntsman that he is, he'll be forever chasing that final album of LPs at the foot of the rainbow—the complete String Trios of Karl Ditters von Dittersdorf, most likely. Life would lose its meaning should he ever be able to own every record he ever dreamed of; the zest of quest would be gone out of it.

They say you can know a man by the list he keeps of his unrequited record hopes. We have ours too, and we keep adding to it, though it's continually being whittled down by new arrivals. The better-known items have long since been crossed off; for the rest, the unknown, we hope that recordings will help them achieve the reputations they deserve. Look at what LPs have done for Vivaldi, for instance, or for Carl Nielsen, that alternately gay and melancholy Dane, whose once-forgotten symphonies have acquired a host of admirers almost overnight. And there are still other wide stretches of territory where nary a microphone has yet penetrated.

Charitably or not, the LP companies might do well to begin at home. A good deal is being done with American music (we note with interest and admiration the *Symphony for Classical Orchestra* by Harold Shapero, Columbia ML 4889, conducted by Bernstein). But it's far from enough, and not always in the right direction. One society devoted entirely to recording American music has produced such gems of Victorian miscegeny as Paine's *Hora Novissima,* while either through ignorance or prejudice the work of such native masters as Carl Ruggles and John Becker has been totally neglected. Their colleagues —Cowell, Ives, and Riegger—have fared little better, yet these five are the men who first spoke our native accents and contributed something new to the world's music. Suggestion: Ruggles' *Men and Mountains* for chamber orchestra, his *Angels* for trumpets and trombones, and Becker's *When the Willow Nods* would serve as splendid introductions to the rock-ribbed Vermont vitality of one and the extraordinary poetic wisdom of the other. Both are individualists—men of that stripe are hard to get to know; good to have as friends.

What's happened in the case of Ferruccio Busoni, on the international scene, is scarcely more comprehensible. His followers are spread from California to Moscow, his neo-classic principles have prevailed for a generation, conductors like Toscanini and Mitropoulos have taken his scores to the musical market place. Yet the LP catalogue is almost bare of Busoni and contains none of the works with which he made his mark. The Piano Concerto that Dinu Lipatti was to have recorded is still the single most glaring omission from the repertoire. Its massive and towering structure is topped off with a choral finale on a text from Oelenschlager's *Alladin.* His output, marked by Latin clarity and Northern depths, includes the challenging *Rondo Arlechinesco* that Toscanini introduced over the air; the piano *Elegies,* illuminated by subtle, flickering fires against sombre harmonic shadows; and—its time will yet come—the opera *Doktor Faust,* which Edward Dent calls "a masterpiece, a drama on a spiritual plane far removed from the normal operatic level." Perhaps Busoni was too much the musicians' musician; he requires attentive listeners. So do Schoenberg, Bartok, and Stravinsky, for that matter.

Mention of Busoni brings to mind the mystery of Charles Alkan (real name: Charles Henri Victorian Morhange), whom the former ranked with Lizst, Chopin, Schumann and Brahms among "the greatest of the post-Beethoven composers for piano." Alkan's Etudes compare favorably with Liszt's, his variations with Beethoven's *Diabelli* and Brahms' *Paganini Variations.* We try anything once—why not an Alkan LP? In search of lighter material in the Romantic century, we might ask for a collection of Rossini's delicious trifles, the old-age salon pieces that yielded the stuff of which *Boutique Fantasque* and the *Soirées Musicales* are made. As Jennie Tourel demonstrated last season, they sound even more fetching in the original. And for the charm instead of the drudgery of Paganini —his six quartets for violin, viola, guitar, and cello. (He was also diabolical on the guitar.) Which string quartet will be the first to give its second fiddler a week off and take on a plucking colleague for a series of recording sessions? The results should be vastly entertaining, and instructive.

Prokofiev's *Love For Three Oranges* stands in need of a recording, for only the orchestral suite is currently available. Yet even as we go to press there are rumors that an operatic release will soon materialize. A certain British company is said to be taping it with an all-star cast from R....., making a good-will tour of a Balkan country ruled by a Marshal T..... The reports are unconfirmed, but we think it's safe to scratch another title from our list.

ON THE COVER

"A HAPPY BLEND"

Elinor Remick Warren finds composing "a fascinating, absorbing, inescapable, compelling assignment. When a major work of one's own blood, toil, and tears comes to life in a first-class orchestra—well, the long road getting it there is forgotten."

FROM the time Elinor Remick Warren, at four years of age, reached the piano keyboard to pick out little tunes of her own making, she was destined to live a life of music. Her first songs were published during her high school years, and composition was established as the dominant form of her musical expression. Later came several years of concertizing, both as soloist and accompanist for distinguished singers. They were valuable, stimulating experiences, for the young artist gained a penetrating knowledge of writing for the voice which has resulted in a long list of her published songs in the repertoires of leading singers.

Elinor Remick Warren has taken another long stride as a composer during the last few years, finding in the colorings and dynamics of the orchestral instruments a gratifying and fuller expression. Her first orchestral writing framed her choral works: the widely performed "Harp Weaver," "The Sleeping Beauty," and her hour-long oratorio "The Passing of King Arthur" (based on Tennyson's "Idylls of the King"). This latter work was premiered by the Los Angeles Philharmonic Orchestra under Albert Coates. It was most recently acclaimed in a performance by the Roger Wagner Chorale of 200 voices, with full symphony orchestra and soloists.

Her orchestral tone-poems have won increasing recognition with conductors and audiences. Her newest work, "Suite For Orchestra," will be introduced this season in America by Alfred Wallenstein and the Los Angeles Philharmonic Orchestra; in Canada by Wilfred Pelletier and the Quebec Orchestra.

Miss Warren says: "It takes courage and a lot of extra work for conductors to program new works. The mechanics and interpretations of new compositions are only one problem. Another is audience reaction—always a question mark—for, it seems, some music lovers can assimilate only so much. Receptivity comes naturally to conductors, but rarely to audiences. However, I am happy to note a definite upswing in the programming of new compositions here and abroad.

"I often wonder if an audience has any idea of all that goes into the presentation of a new orchestral work. Between first sketch and first performance lies a sometimes rocky road. Performance is a matter of minutes; I shudder to think of the mountains of time and the oceans of mental and physical energies it represents for the composer.

"After a major orchestral work is planned, sketched and composed, reappraised and polished, it is then ready for the final ink copy. Despite painstaking, determined efforts for accuracy, there are always copying errors, so that, when finished, the whole score has to be laboriously checked and rechecked. Only now is the score ready for the individual instrumental parts to be made. When finished, the same miniscule cross-checking for accuracy must be made for possible mistakes. These usually are nothing more important than occasional misplaced or omitted accidentals; but, if not discovered, they may take precious minutes from all-too-short rehearsal time later. After final re-editing, one would think the composer could write 'Fini.' Not so. He must then look to conductors and managers for performance, to launch the new work.

"When discouragements seem thickest, however, the contemporary composer can take heart by a quick glance at the biographies of the great classicists to learn that they, too, had difficulties. Many unpublished works were left on their shelves, not to mention all those filed in their waste baskets. They, too, were constantly revising and polishing—often right up to performance time. If it happened to these towering giants, it can and does happen to modern-day composers everywhere.

"I mention the above only for those romantics who imagine that a composer seizes his feathered quill and, in a blaze of sheer inspiration, dashes off a work for which conductors and soloists immediately clamor. The hard fact is that composing is an arduous, endless labor of love which must be done with the dedication and seclusion of a Franciscan monk.

"However, even with the high cost in time, work, and self-abnegation, composers continue to compose because composition is immensely rewarding. Not financially—that is, not for the symphonic or concert composer—but in a fuller sense. It is a fascinating, absorbing, inescapable, compelling assignment. When a major work of one's own blood, toil, and tears comes to life in a first-class orchestra—well, the long road getting it there is forgotten."

Miss Warren spends much time in California at her ranch home high on the slopes of Mt. Liebre overlooking the vast reaches of the Mojave and the southern ranges of the great Sierra Nevadas. She finds in nature the source of much of her musical expression; the changing seasons, the pageantry of the sky, the long shadows of towering mountains are deeply moving experiences to her. Their overtones are in the fabric of her music, and this is especially evident in the new "Suite For Orchestra." It is in four movements, of strong contrasts. It has no story motif or program, but each movement is headed by a few lines from the writings of John Gould Fletcher, and indicate the mood of each movement.

An original, provocative, and lyrical composer, Elinor Remick Warren has achieved a happy blend from the many facets of her creative talents.

MONSIEUR SAXOPHONE

Despite the enormous popularity of the saxophone, few know the name of its inventor—Adolphe Antoine Joseph Sax—or the countless misfortunes that plagued his every move.

By PAUL ELBOGEN

THE inventor of the Saxophone, whose successes regularly became failures, and whose failures sometimes became successes, was Adolphe Sax. When Sax first came to Paris from his native Belgium, he had only 30 francs in his pocket. But he was convinced that his newly invented instruments, especially the one he had proudly named after himself, would completely captivate the celebrated musicians of the "City of Lights." As additional insurance, he carried a kind of magic key to the city in his luggage. Halévy, the composer of the highly successful opera *The Jewess*, who had heard the Saxophone, had written to Sax: "Hurry up! Come to the aid of the deplorable composers who search for something new, and of the public who crave it."

Sax was born not far from Waterloo, one year before the defeat of Napoleon—the first of 11 children. His father was an instrument maker. The baby fell down ten steps when he was one year old, and shortly thereafter swallowed a needle, ate white lead, tumbled into a creek, drank poisoned milk, and survived an explosion. An hour after each accident, he was as good as new. Friends and neighbors called him: "Petit Adolphe le revenant" (the "returner" from death). This right-back-on-his-feet quality Sax retained during his entire life.

Young Sax helped his father in the workshop and studied music. Soon he constructed his own instruments. A few years later in Brussels, when he exhibited his so-called "clarinet" (the "Saxophone"), everyone felt certain he would get one of the big gold medals. But what he got was the smallest silver one. Deeply disappointed, he took the next coach to Paris. Paris, at that time, was the world's music center. Musical revolutions, like most of the political ones, started in Paris.

The Parisian instrument makers to whom Sax showed his inventions, realizing at first glance that this young Belge was a threat to their business, agreed among themselves that he must be eliminated as soon as possible. Hadn't Hector Berlioz, the famous composer and influential critic, acclaimed the young inventor in an article a few weeks after Sax's arrival in Paris? Halévy had introduced Berlioz to his protege. It was the newcomer's first success.

Weeks later, however, Sax was reduced to begging for old bread in the bakeries; which, incidentally, didn't prevent him from looking for a workshop. Finally he found some dilapidated rooms beneath a leaking roof, for which the owner asked several hundred francs a year. But after having heard his future tenant play the new Saxophone, he was deeply moved, and let him have the rooms free. (In this so-called studio, by the way, Sax was visited by Berlioz many years later. "Why don't you have the roof repaired?" the composer asked. "You are working with your feet in a water puddle." But Sax just glanced up and casually replied: "Roof repaired? I'll have that done later—when I'm rich.")

Halévy and other admirers had lent him 4000 francs, and he set to work, producing his first instruments for the renowned composer Donizetti, who wished to use them in his new opera *Don Sebastian*. The instrument makers, however, succeeded in bribing some members of the orchestra. Scant days before the premiere, these musicians declared, "The new instruments cannot be played," and Donizetti was compelled to hurriedly rewrite all the passages. Although his 4000 francs were barely touched, Sax was desperate. A few days later, when he wanted to pay his men for their work, he could not find the money. An unidentified thief had stolen it.

His competitors next proceeded to organize a campaign against Sax. They bribed his employees to steal his production secrets. They ensnared him in a network of court trials. Police, usurers, lawyers, money lenders paraded in and out of the little workshop. At the same time, honors of all kinds were bestowed upon Sax. Spontini, the opera composer, wrote him a flattering letter. Belgians living in Paris begged their young king, Leopold, to support their compatriot.

But no reply was forthcoming from the King, and again Sax was at the end of his rope when Berlioz announced he had written a march expressly for Sax's instruments. It would be played for the public in a few days. Sax had only one unfinished Saxophone left. How could he ready it in time for the concert? He worked day and night—but in the end he was forced to attach various parts with sealing wax and thread. Thus equipped, he sat on the podium among the other musicians, trembling with anxiety. All went well at first. The audience of connoisseurs seemed delighted. But suddenly the young Saxophonist began to fidget—and then it happened. Keys and stops gradually loosened, and finally with the last notes, the whole instrument fell apart. The public applauded and laughed. So did Berlioz—half infuriated, half amused. It had been a success, but, as usual, with no financial gain.

Shortly thereafter, a friend introduced Sax to music-loving General Rumigny. What could a general do for him, Sax wondered? But it was Rumigny who concocted the first really strategic plan of action to aid the inventor. "We must found a Sax Company, whose stock will be handled at the Parisian Stock Exchange," he said. A short time later, the Sax Instrument Manufacturing Company came into being. The competitors raged. Within a few weeks they had bought up most of the inexpensive stocks, and sold them on the Exchange at 50% below their value. The Sax Company was ruined before it even de-

veloped. But the valiant General retaliated with a counterattack. He introduced Sax to the Ministry of War. After much red tape, it was decided that a concert with two army bands would prove which instruments were more effective, the old ones or Sax's new ones.

April 22, 1845, was the great day. On the Champ de Mars—where the Eiffel Tower now stands—hundreds of people thronged around the two bandstands. Present were Army officers of all ranks, famous musicians, a commission of composers, countless fashionable would-be experts, and Sax's competitors of course.

First, Maestro Carafa, well-known conductor, performed with his band, equipped with the usual instruments, and was duly applauded. But immediately afterwards, when Sax's band played the same music, everyone felt that his instruments were superior. After hours of alternate playing, Sax carried the day. It was the decisive victory of his life.

But, again, nothing happened. His creditors threatened him. In vain he waited for a message from the Ministry. April, May, and June passed. Then one morning he received a large envelope. Shaking with happy anticipation he tore it open—but it was only a summons to appear before a judge. His competitors had sued him. All Sax's ideas for his instruments were stolen, they maintained. Deeply depressed after the first in a series of innumerable hearings, Sax auctioned off his studio for 400 francs. What now? Back to Belgium?

Then, like a Godsend, two distinguished Britishers visited him, a Mr. Johns and a Mr. Davie. "We're the impresarios of the famous concerts at Adelaide Arcade in London," they thus introduced themselves. They had heard his Saxophone, and inquired if he would perform at their concerts, with one or two other musicians? Sax needed exactly one minute to make up his mind. Paris had destroyed him. Without further question, he signed the contract.

Adelaide Arcade was a far cry from the concert hall. It resembled a modern burlesque theater. On the first evening, Sax and his co-musicians, Arband and Dubois, played several numbers and received meagre applause. Six less-than-scantily-dressed girls followed, posing for more-than-questionable "living pictures."

Sax immediately wanted to quit. He requested his money, with the result that the two honorable gentlemen threatened to throw him out. After several unsuccessful attempts to collect their salaries, the three Frenchmen stationed themselves on the curb in front of Mr. John's and Mr. Davie's homes, and everytime these two impresarios entered or left the premises, the Saxophonists serenaded them as loudly as possible—to the utter amusement of hundreds of bystanders and a "Bobby." On the third morning, completely devastated, the two "gentlemen" paid.

Sax returned to Paris. August crept painfully by. More than four months had elapsed since he had won the Army band duel, yet no word had come from the Ministry. No orders for Saxophones. The only visitors were usurers and lawyers.

One rainy day in September, the mailman brought a letter. "Alas, another summons," Sax thought grimly. "My competitors have hired the best lawyers, and I will never get my patents." Wearily he opened the envelope. Inside was an order for hundreds of instruments for the Army bands. Sax almost fainted. Recovering quickly, he rushed to General Rumigny, and thanked him exuberantly. But how on earth could he produce Saxophones without money? The General had an unusual suggestion. He would procure a specified sum for the materials. Immediately the General wrote a letter of introduction. To whom? To the director of the big prison in Melun near Paris. "These laborers cost nothing," the General laughed, "and thieves have dexterous hands."

So Sax's strange manufacturing company started. Thieves, embezzlers, crooks, and murderers were his devoted workmen, and eventually the first batch of instruments was completed. Sax was about to deliver it to the Army when the long-brewing unrest of the French people exploded into the Revolution of 1848. The "bourgeois king" was dethroned and Prince Louis Napoleon became president of the new Republic, revoking all contracts signed under the old regime.

Sax, utterly disgusted, wanted to leave France immediately. But he decided to wait a while and see what would happen under the new Republic. A few months later, he was awarded the big gold medal at an exhibition, and the Legion of Honor.

Now things happened in breathless succession—in Sax's life as well as in the life of the nation. His banker went bankrupt after the catastrophe. Sax lost everything he owned and was thrown into debtors' prison. Released through the intervention of his admirers, he fled to England. Clandestinely he returned to France—penniless for the fourth (but not last) time in his life.

In the meantime, President Louis Napoleon had prepared his biggest *coup d'etat*, his fourth—in 1852 he appointed himself Emperor of France. Sax knew the Emperor's aide-de-camp, a Colonel Fleury, who introduced him to Napoleon III. A short conversation ensued:

"My instruments won the well-known competition concert on Champ de Mars," Sax began. "I promise to produce the most beautiful army bands in the world, even better ones than the Austrians."

"I've heard of you," Napoleon informed him. "I love music. What do you want?"

Sax answered, without hesitation, "20,000 francs a month."

"Granted."

Sax left the chateau on a cloud.

A short time later Sax got his last patents for the Saxophone, after 10 years of incessant court battles.

At a huge Sax concert in the Tuileries, he was honored as never before. Napoleon III and his beautiful new Empress, Eugenie, applauded in the court box. Down in the audience a distinguished public cheered him: Rossini, Meyerbeer, Auber, Thomas, Berlioz, Adam, Halévy, and practically every other celebrity in Paris.

For a time the restless man enjoyed a kind of well-being. But in the following decades, through speculations and constant new experiments, slowly but surely his wealth crumbled. By then his instruments were used in famous operas (even Richard Wagner wrote passages for the bass-clarinet in his *Tristan*), and Sax's name was known throughout Europe. But his great protectors were dead. In the very days when the Paris Conservatory nominated him honorary professor, the lonely octogenarian was forced to sell his precious collection of instruments.

He was nearly destitute when he died on Feb. 4, 1894. Little did he dream that in a comparatively short time his Saxophone would become the symbol of a new form of music, and as such, beloved the world over. Despite its enormous popularity, however, very few Saxophone fans know the name of its inventor—Adolphe Antoine Joseph Sax.

THE VILONAT MEMORIAL SCHOLARSHIP FUND, INC.

THE story which lies behind last issue's announcement of a series of annual vocal scholarships in memory of a famous European teacher who lived and taught in America—the late William Vilonat—is an interesting one. It can best be told by first recounting the steps which led to the establishment of an unusual group of voice studios in New York City—the Vilonat Studios.

Twenty years ago, when this revered teacher of so many prominent European and American singers passed away, he left behind him one of the largest and most devoted followings of any teacher in America or Europe. To his pupil and assistant, Sidney Dietch, whom he had designated as his successor, fell the task of continuining to teach a major portion of these students. From then until the outbreak of the Second World War, Mr. Dietch devoted approximately eight months of the year to American pupils, and the remaining four months to those in Europe. Studios were maintained in New York, Berlin, and Prague. To share in the discharge of this responsibility, Mr. Dietch called upon two of his colleagues, Vera B. McIntyre and Hunter Kimball, who had already been teaching under Mr. Vilonat's supervision, to combine their activities while maintaining the private and independent character of their studios. Later, a fourth member was added, May Browner, pupil of Mr. Dietch and Miss McIntyre, formerly of the Vienna and Stuttgart operas. These four studios, under the aegis of Mr. Dietch, are what are known as the Vilonat Studios. Permission for use of the name was granted by the executor of the Vilonat Estate and sanctioned by the courts of New York.

A survey of the years 1940-55 would find the pupils of the Vilonat Studios appearing in the foremost opera houses of the world. Four pupils of Mr. Dietch alone were winners of the Metropolitan Auditions of the Air.

Ten years ago, Mr. Dietch joined forces with the Academy of Vocal Arts in Philadelphia, where he heads the vocal department. He did so because he heartily endorsed the Academy's policy of awarding scholarships to exceptionally gifted young singers who would otherwise be unable to acquire the well-rounded training necessary for operatic and concert careers. With the valuable cooperation of his associates, Vera B. McIntyre and Hunter Kimball, and of such outstanding authorities as Rose Landver (teacher of operatic acting in the Katherine Long Opera Courses and stage director of the Manhattan School of Music), Vernon Hammond (director of the Academy and conductor of the Philadelphia Civic Grand Opera Company), Otto Janovitz (formerly on the musical staff of the Vienna State Opera Company)—a goodly number of young American and European students have been prepared for the stages of European, North and South American Opera Houses. With this fruitful and harmonious association in mind, Mr. Dietch has this to say about *school* and *private* scholarships:

"The privately endowed schools, such as the Academy of Vocal Arts, the Eastman School, the Curtis and Juilliard Institutes — the American equivalents of Europe's state-subsidized schools — have played and are playing an important role in the development of young instrumentalists and vocalists of outstanding talent. In the case of the singer, for instance, with a voice of great potentials and innate musicality but no sound musicianship or acquaintance with music literature, foreign languages, and so forth, the school with its immense resources unquestionably meets his or her needs. The private studio, on the other hand, with no comparable resources but with a more flexible schedule, a more personalized kind of instruction and supervision, plays an equally important role. I find this to be particularly true with students who need to *hear* and occasionally *to be heard* during their period of development, advantages which are incalculable, and in some instances, imperative, and only possible, of course, when the studio is located in that Mecca of all singers, that center of all operatic, concert, theatrical, and managerial activity—New York City. It is for this category of singers that four scholarships are being offered by the Vilonat Memorial Scholarship Fund, Inc.

"As a matter of fact, the history of singing would seem to give the 'edge' to the private teacher, for the majority of American singers who have achieved international renown—Lillian Nordica, Emma Eames, Emma Nevada, Alma Gluck, Geraldine Farrar, Claudia Muzio, Rosa Ponselle, Marian Anderson, Helen Traubel, Clarence Whitehill, John Charles Thomas, Lawrence Tibbett, Nelson Eddy, Robert Merrill, Eleanor Steber, and Leonard Warren — are largely the products of private studios.

"The founders of this Fund, in grateful memory of their teacher, William Vilonat, recognize the need for private scholarships to complement those of the endowed schools, and wish to provide this highly specialized training with authoritative Vilonat exponents, to the most gifted of young American singers, regardless of race, color, or creed. The conviction is strong, however, that there is a moral factor involved in this matter of scholarships, in this giving of 'something for nothing' to young people. Character-building must go hand in hand with voice-building if the singer and plan are to succeed. The Board of Directors will, therefore, ask each winner of a Vilonat scholarship to recognize and assume a moral obligation—not a legal one—to this effect:

"'When and if this gratutions instruction results in the launching of a successful career in opera, concert, radio, television or movies; when and if earnings from such career reach the figure of $15,000 yearly, the award recipient will contribute a scholarship to the Fund for some other worthy young American, who, in turn, will do likewise, thus making each scholarship self-perpetuating. In this way the Fund may achieve permanence and become a source of continuing benefit to future generations of American singers'."

CIVIC CONCERT SERVICE CELEBRATES 34 YEARS OF PROGRESS

Left to right: O. O. Bottorff, President of NCAC and Civic Concert Service, Mr. and Mrs. Julian Olevsky, and Mrs. Bottorff.

CIVIC Concert Service, Inc., held its 34th annual conference for field representatives (Jan. 5-15) in the Colonial Room of the New York Athletic Club. Company executives addressed this group and reports were given on the gains made by Civic Music Associations during the 1954-55 season.

O. O. Bottorff, President of National Concert and Artists Corporation and Civic Concert Service, Inc., addressed the group at the opening session. "More members of more Associations in more cities are attending more Civic Music concerts this year than ever before," he said. "The quality and variety of our services, combined with the quality of our product have made this record inevitable. We are proud to remain as the greatest exponent of the sound principles which worked so well for the first Civic Music Associations 34 years ago. . . . In an otherwise unsettled organized audience business, we stand as the one noncontroversial exponent of this plan, which, for the past 34 years has revolutionized concert business in America and has helped bring our nation to its present unchallenged leadership in the musical affairs of the world. We already anticipate a record growth for next season and are prepared to service such a growth in our usual manner," he continued.

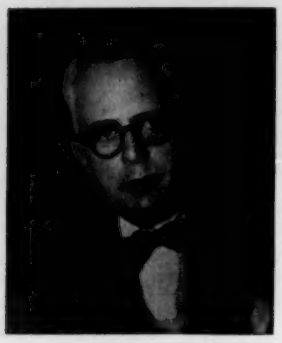
Among several promotions announced at the conference were those of Harlowe F. Dean to Vice President and Eastern Manager, and George W. Fowler to Vice President and Western Manager of Civic Concert Service. Other appointments announced were: Collins Ervin as Pacific Division Field Manager, Donovan C. Witham as Western Field Manager, and James H. Cooper as Eastern Field Manager.

A fitting finale to the 10-day Conference was the introduction of Dema Harshbarger by Mr. Bottorff. Miss Harshbarger, originator of the Organized Audience Plan, arrived in New York from Hollywood, and addressed the representatives, recalling experiences of the early days of the movement and congratulating the staff on the progress made in the development and expansion of the Civic Music Plan during the past three decades. Also addressing the Conference group were Marks Levine, Chairman of the Board of National Concert and Artists Corporation, impresario S. Hurok, and Thomas M. Reilly, Secretary-Treasurer of NCAC and Civic.

Dema Harshbarger, originator of the Organized Audience Plan, with (left to right): James H. Cooper, Eastern Field Manager; Collins Ervin, Pacific Division Field Manager; Donovan C. Witham, Western Field Manager; Miss Harshbarger; George W. Fowler and Harlowe F. Dean, Vice Presidents.

Claramae Turner (left), contralto, with Edith C. Lowry, Assistant Field Manager. James H. Cooper (left), Eastern Field Manager, and Leo Morrell, Field Representative.

On the 10-day schedule was an outstanding list of social events, concerts, theater parties, and opera performances. A buffet supper was served by Benno and Sylvia Rabinof. The representatives attended the recital of Julian Olevsky at Carnegie Hall and afterward were entertained by Mr. Olevsky's father-in-law, Mr. Sydney Lamon, in his Fifth Avenue apartment. Cocktails and buffet were served by Claramae Turner and her husband, Frank Hoffman, in their New York apartment. Mr. and Mrs. James Melton entertained the group on the closing day of the Conference with cocktails in their charming Greenwich, Connecticut, home, followed by a steak dinner at the Indian Harbor Yacht Club. Musical entertainment was provided by Mr. Melton and his accompanist, Richard Hankinson.



THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, ***Chief Critic and Editor***

METROPOLITAN OPERA

"Don Giovanni," Jan 12, E—Muddied by the unfavoring sets of last season's re-do, the great Mozartian opera received visually and audibly less than its deserved presentation. Vocally there was much on the credit side. George London, a handsome, virile Don Giovanni, sang well and acted with telling *geste*. Cesare Valletti charmed with his personable Don Ottavio no less than with his lustrous singing, especially in the long-spun lyric phrases of the taxing "El mio tesoro." Lucine Amara was alluring in voice as Donna Elvira, but this promising soprano needs some expert dramatic schooling. Dolores Wilson, in her first assignment here as Zerlina, was not quite enough of a flirt but sang with clarity and sweetness, auguring well for future Mozart roles—perhaps a Pamina? From her faithful admirers, Margaret Harshaw received applause and approval for her characterization of Donna Anna. Undeniably a superior musician, she still seems to this reporter not as effective in the soprano category as in her former opulent mezzo roles. Fernando Corena was heard as the buffo Leporello, singing with assurance and good tone; Luben Vichey used his sepulchral bass to advantage as the Commendatore; Lorenzo Alvary, singing Massetto, was large in scale musically and physically for the customary idea of the sly, not so stupid, little peasant. On the orchestral side, Max Rudolph, a master in Mozartean scores, was not his usual dynamic self, and the instrumentalists played with less than the expected translucence. Good but routine. M. C.

"La Bohème," Jan. 20, E—The debut of the much-heralded Italian tenor, Giuseppe Campora, aroused anticipation and brought a crowded house for this "Bohème." On recordings and in the Hurok production of "Aida," the new singer had shown a voice of great beauty with resonant impact. In performance, on this occasion, he was easy in manner and always a superlative musician. The tonal work was fresh and, through the middle range, quite telling. But one is obliged to confess that there seemed no particular reason, aside from publicity value, for the importation of Campora. We have on the "Met" roster and available, in New York City alone, many young tenors who can project ringing top notes—the chief audience appeal and applause-getter in these latter days—and Campora's pleasant mezzo-voce notes and careful placement did not measure up to expectations nor even to customary standards at B'way and 39th St. Dorothy Kirsten sang a luminous-voiced Mimi; attractive Jean Fenn was an unusually lovely and appetizing Musetta; Ettore Bastianini was happily cast as Marcello; and Campora's Rudolfo was handsome and *sympatico* in bearing. The familiar cast included Clifford Harvuot, Nicola Moscona, Lawrence Davidson, James McCracken, Alessio De Paolis, and Calvin Marsh. Fausto Cleva conducted in a routine manner. M. C.

"Tannhaeuser," Jan. 26, E—Last year's handsome new production of Wagner's "Tannhaeuser" was revived and a new conductor introduced to Metropolitan audiences—Rudolph Kempe, who made his local debut at this occasion. Mr. Kempe has everything one can expect from an experienced conductor raised in the tradition of German opera houses where Wagner's operas are the daily diet. He knows the score inside out, and projects his knowledge upon the cast and the orchestra. His conception is highly romantic. He dwells in the melodic richness of this score, but often takes tempi which seem too fast. The ensemble of the first act, and especially the entrance of the guests of the second act, were taken at top speed, losing something of their innate stateliness and dignity. Best was the third-act prelude and his accompaniment of the Rome narrative, which showed Ramon Vinay, who sang the title role, at the height of his histrionic powers. Vocally, unfortunately, he seemed rather indisposed, and his scene in the Venusberg, and especially his outcries of the second act "Erbarm Dich mein," were rather forced. As Elisabeth, Margaret Harshaw sang well, while Astrid Varnay as Venus captivated with her ever-present musical and acting intelligence. The most impressive effort was George London's as Wolfram. He sang and acted the part with exquisite taste. Also excellent was Jerome Hines as the Landgraf. As leader of the ensemble of singing knights, Guilio Gari sang with fine lyricism. In other parts, Messrs Harvuot, Franke, and Scott completed the impressive cast. The chorus (Kurt Adler, chorusmaster) was well trained. Herbert Graf staged the work with taste in the impressive settings of Rolf Gerard. H. W. L.

"Aida," Jan. 27, E—The only item that saved the dragging performance of

"Del Monaco was unquestionably a great Otello.... Tebaldi as Desdemona had a real triumph." In this scene from Act II of Otello, *the Cypriotes bring gifts to Desdemona. (See review below.)*

"Aida," which has certainly ravelled at the seams since Mr. Gerard and Miss Webster last gave it a going over, was the interest in the debut of Robert McFerrin, who sang his first Amonasro with the company. The standees were quite evidently waiting for the young baritone, and attempted at both curtains, after the slow Triumphal scene and the Third Act's end, to give McFerrin the big hand he deserved. Mr. Bing's autocratic ruling against solo bows made this almost impossible. But no one present could doubt that the new Amonasro won popular favor. His is a beautiful voice, limpid, fluent, and sufficiently resonant even for the wide open spaces of the Met. He sang well. The high range was particularly good, and he employed a command of phrasing that was outstanding; there was one especial instance, the final long, soaring sentence in the Aida-Amonasro duet. I liked the simplicity of his bearing and the certainty of his characterization, but I do not feel that Amonasro is necessarily his role. The voice is lyric — not yet intensely dramatic — though his action sustained the accent of the part adequately. I would like to hear McFerrin in other roles. And another complaint: the "Powers" might at least have given him a costume that fit.

The remainder of the cast carried on with as much vim as could be maintained against the dragged-back tempi and dull playing. Even the trumpeters on the ramparts (?), we think, sounded their strains without enthusiasm, and rested lackadaisically on past laurels. Of the forces on stage, Herva Nelli, who sang with lucent tone, Blanche Thebom, who really pepped it up in the Judgment Scene; Kurt Baum, singing with good line; Norman Scott, the Ramfis; Luben Vichey, the King; James McCracken, the Messenger; and Rosalind Elias, a High Priestess who actually sings admirably on pitch, deserved credit. The dancers and marchers were not "in form," shall we say. Perhaps it was the tired conducting of Fausto Cleva, who seemed completely bored with the whole thing.

M. C.

"Otello," Jan. 31, E—The resplendent score, which shows Verdi's genius for lyric drama to the fullest, was received with cheers and enthusiasm by those fortunate enough to get into the "Met." Swarms of disappointed standees and last-minute ticket buyers were turned away; a sold-out house greeted Renata Tebaldi, the heralded Italian soprano, for her debut in New York City. The entire cast was one of the best available at the Metropolitan. Mario Del Monaco offered some of the finest singing of his career. He was vocally brilliant and convincing in his portrayal of the jealously inflamed Moor; and the moments of tender singing to Desdemona were poignant. The dramatic opening phrases, when Otello suddenly appears on the high stair landing after the storm, were tremendously telling, and the contrast in the subsequent passages of the love duet were eloquent indeed. Del Monaco was unquestionably a great Otello. He tired, audibly, under the exactions of the terrific third act, but recouped his energies for the climactic ending, and was in fine form for the trying finish of the score in Act IV. The stage direction kept the tenor, perhaps, too much in motion; there was certainly over-much wrestling with Desdemona. One felt that the vocal violence, instrumental color, and occasional necessary frenzy should not be overlaid with cross-stage racing (bad for the voice) and unmeaning *geste*.

Tebaldi as Desdemona had a real triumph. The audience took her to their hearts on her first entrance, when blonde (for the part) and lovely, she descended the stairs and, poised like a Greek goddess, held all eyes. Hers is a full, warm voice with a thrilling range, running from mellow low tones to a ravishing high pianissimo that carried to the far reaches of the auditorium. I think her mezzo-voce singing displays the ringing yet velvet timbre of the soprano's quality most advantageously. Perhaps unfamiliarity with the acoustics of the house caused Mme. Tebaldi to press a little too rigorously in the upper medium of her voice range. There were passages in which the tone stiffened, immediately followed by a release into luminous fluency. One can never expect to hear the "Salce" and the "Ave Maria" more beautifully sung. One can hardly wait for her next assignment.

Of course it was her night—hers and Del Monaco's. Leonard Warren, singing Iago, was (we heard) battling the *virus*, but his delivery of the famous "Credo" and his enactment of the sinister part was up to the standards of an excellent performance. He is more sly than subtle as Iago, and his stabs and stings are carefully projected; but the voice expressed the fluctuation of emotion with its individualistic quality.

There was a good Cassio in Paul Franke, who sang and acted with ease and admirable assurance. (I wish the stage authorities would give the Cassio a richness of attire that would make the tale more plausible. The gorgeous costumes of the two main characters make the alleged lover appear a dull enough fellow and small competition for the fiery Otello.)

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION:
JUDSON, O'NEILL & JUDD

CLAUDIO ARRAU
Baldwin Piano

CLIFFORD CURZON
Steinway Piano — **Pianist**

EUGENE LIST
Steinway Piano — **Pianist**

ELEANOR STEBER
Leading Soprano Metropolitan Opera Assn. — **Soprano**

RICHARD TUCKER
Leading Tenor Metropolitan Opera Assn. — **Tenor**

WHITTEMORE & LOWE
Baldwin Piano — **Duo-Pianists**

CAMILLA WICKS
Violinist

DOLORES WILSON
Leading Soprano Metropolitan Opera Assn. — **Soprano**

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION:
COPPICUS, SCHANG & BROWN

Mario Braggiotti

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

GORODNITZKI

Tossy Spivakovsky

Gladys Swarthout

Vronsky & Babin

The supporting singers were well-chosen: Martha Lipton, a graceful Emilia; James MacCracken, Roderigo; Luben Vichey, Lodovico; Clifford Harvuot, Montano; and Arthur Budney, the Herald. The chorus work was tunefully pleasing, but the massed direction was unatmospheric. The first-act tempest scene was effective, but from then on the staging was downgrade. Missing were the flower garlands and heaped fruits of the Cypriote gifts, and the whole meaning of the scenic contrasts was lessened by closely relating the opposing characters and heavy massing of the choral group.

The tragic quality of the final episode in the opera was minimized also by Otello's ludicrous suicide. With difficulty he cut his throat with a scimitar, and then continued to sing resonantly and with full voice, while brilliant floodlights blazed down upon the hapless heroine in her Hollywood bed. The marvelous music, the exceptional vocalists, the fine orchestra, playing supremely well under Fritz Stiedry's inspired reading of the score, deserved a more imaginative staging and a practical one as well. New ideas are preferable to traditional ones only when they accentuate and improve. Despite my captious complaints, however, it was a performance for which the Met must be awarded plaudits—a great, intense, and wonderful evening.

M. C.

CARNEGIE HALL

Philadelphia Orchestra, Jan. 18, E—With Heitor Villa-Lobos on the podium, the Philadelphia Orchestra gave an entire evening of the famous Brazilian composer's works. A program devoted completely to the works of a single composer is always risky. This evening's programming proved rather tiring before the final cadence was sounded.

A great deal can be said for the luxuriant exotic sounds, and for the enormous wealth of the composer's unique musical ideas. On the other hand, one cannot help but feel that many Villa-Lobos works are overdrawn and, formally, are not completely convincing. An exception to this was the Aria from the "Bachianas Brasileiras No. 8" that opened the program. This beautiful little gem is characterized by a Bach-like melody and by extreme warmth. The *Sinfonia No. 8* and the *Concerto for Harp* received their first New York hearing. Both compositional efforts are of recent vintage, and the Sinfonia in particular would seem to be a departure from Villa-Lobos' typical exoticism. It may be a bit long, but the ideas are well-knit. It is a work that this reviewer would like to hear several times before forming a permanent opinion. Despite a superb performance of the harp concerto by harpist Nicano Zabaleta, this four-movement work was somewhat disappointing—not so much in the writing for the solo instrument, but rather the instrument in combination with the orchestral ensemble. The Choros No. 6 is most typical of the composer's voluminous output. This tonal canvas depicts varied Brazilian jungle scenes. At times it is naive and beautiful in its simplicity, at times daring and exciting in native rhythms, and sometimes the scene is painted with a great deal of sophistication. Choros No. 6 would be far more effective with many cuts, but the listener cannot help but realize that this composer has a large reserve of spontaneous musical ideas and often uses them with scintilating and luxuriant results. The near-capacity audience gave the composer an ovation. Despite some shortcomings most of the program was interesting and enjoyable.

G. W.

His prevailing sin is lengthiness. This Sixth "Choros" would be more effective if one-quarter of it was lopped off. This is true also of the harp concerto. Nevertheless here is perhaps the most original composer writing music today; one with too many ideas, rather than too few; of an immense creativeness, vitality and inspiration, which carry home.

O. D., N. Y. TIMES

Musical ideas flow proliferately, spurt like so many uncontrolled geysers, but the composer rarely takes the time to sift, select or purify them before introducing them into his numbers. As a result, his pieces sound for all the world like a tonal equivalent of a patch-work quilt.

J. S. H., N. Y. HERALD-TRIBUNE

Symphony of the Air, Leonard Bernstein conducting, Jan. 19, E—The Symphony orchestra "which refuses to die" played a concert of contemporary music, proceeds of which will enrich its needy and deserving treasury. It is deplorable that the hall was not sold out, even more so since those absent missed a most exciting musical event.

Leonard Bernstein conducted Copland's "Appalachian Spring" with a deep feeling for its intrinsic values, though it seems to this reporter that the score gains when serving as background for the ballet. Featured soloist of the occasion was Benny Goodman. Unfortunately, he had chosen for his vehicle Hindemith's Concerto for Clarinet and Orchestra, which received its N. Y. premiere. It would seem that N. Y. audiences did not miss much by being introduced to the piece rather late. It is an arid and rather boring composition which never really gets going, except in the second movement, Ostinato, which is witty and amusingly written. All the stops of eminent craftsmanship are pulled, but the composition lacks inspiration. Mr. Goodman played it beautifully, and the great applause certainly acknowledged his virtuosity and musicianship more than the composition.

The closing and crowning event of the concert was Mr. Bernstein's magnificent interpretation of Prokofieff's Fifth Symphony. The more one hears this work, the more one is sure that

it is one of the most important musical additions to the contemporary repertoire. H. W. L.

Mr. Bernstein led this rich-voiced, disciplined orchestra with commanding authority. . . . The Hindemith concerto . . . is not the most ingratiating music in the world, either for soloist or orchestra. . . . Mr. Goodman played expertly what Mr. Hindemith had provided him with in the way of notes. H. T., N. Y. TIMES

The renditions themselves were of high quality, with the finest undeniably accorded the Prokofieff masterpiece. . . . Mr. Goodman . . . was impeccable and, as was to be expected, masterfully musical. . . . Hindemith's concerto . . . proved to be a frightful bore.
J. S. H., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Jan. 20, E—Conductor Guido Cantelli, after conducting half of his scheduled concert, collapsed at intermission from a virus infection. He was taken immediately to his residence at the Essex Hotel and the program was concluded under the baton of the Philharmonic's Associate Director, Franco Autori. The first half of the program included the Adagio for Strings by Samuel Barber and the Brahms Symphony No. 3. The Barber work received a thorough though unexciting reading. The first movement of the Brahms, Allegro con Brio, was carefully handled though rather slowly paced. The remainder of the Symphony received a meticulous and, at times (in the Finale), an exciting reading. Certainly, there was no indication that Conductor Cantelli was not in top physical condition.

It was a disappointment not to hear the last part of the program (Debussy's Prelude, "L'Apres-midi d'un Faune," Respighi's Symphonic Poem "The Fountains of Rome," and Ravel's "La Valse") conducted by the young Italian conductor. These works are in the nature of a tour de force for both orchestra and conductor, and were obviously chosen by Mr. Cantelli to show his considerable ability for this type of music. Mr. Autori, called from the audience to complete the concert, admirably paced the Orchestra through these difficult works. It is not a simple assignment to conduct, unexpectedly, works of such complexity. The Philharmonic's Associate Conductor showed himself equal to the occasion. G. W.

Mr. Cantelli, before his collapse, was able to present in its completeness his interpretation of the Brahms Third Symphony, upon which he evidently expended the greatest care and sympathetic comprehension.
O. D., N. Y. TIMES

Mr. Cantelli conducted an expressive performance of Mr. Barber's Adagio, which, nearly twenty years after its composition, continues to have a memorable lyric and elegiac eloquence. F. D. P., N. Y. HERALD-TRIBUNE

Friedrich Gulda, pianist, Jan. 21, E—This young Austrian, who gained high favor at his American debut four seasons ago, again revealed his keyboard prowess to a good-sized audience. He chose an all-Beethoven Sonata recital as his vehicle: Sonata in C Major (Op. 2, No. 3), Sonata in C-sharp Minor (Op. 27, No. 2), Sonata in E-flat Major (Op. 31, No. 3), Sonata in G Major (Op. 79), Sonata in E-flat Major (Op. 81 A, "Les Adieux"). The so-called "Moonlight" Sonata in C-sharp Minor in its first adagio sostenuto movement was a near-vocalized utterance. The presto agitato finale was attacked with a burst of passion which could have brought trouble to a less-experienced performer. The prodigious technical equipment of Mr. Gulda is amazing. His speed in some bravura moments could merit criticism, but his sure command of mechanics brings him to a safe finish as a rule. There is no inference meant here that the spark of musicality is missing, or that interpretative force is lacking.

The allegro assai movement of the C Major Sonata (the opening opus) was a tour de force of virtuosity; likewise the presto con fuoco in the E-flat Major (Op. 31, No. 3). The brief G Major, seldom played, was excellently projected. Opinions may differ concerning the Gulda treatment of Beethoven's sonatas, but in the last analysis it resolves itself into individualism of style and interpretation. His latest recital was, in this reviewer's opinion, an impressive display of piano mastery, artistically and mechanically. H. I. B.

JUILLIARD SCHOOL OF MUSIC

WILLIAM SCHUMAN, President
MARK SCHUBART, Dean

Diploma; Postgraduate Diploma; Bachelor of Science Degree;
Master of Science Degree; Special Study Plan

Major study in all instruments, voice, conducting,
composition, opera, ballet, modern dance

EXAMINATIONS FOR ADMISSION AND SCHOLARSHIPS

For the Academic Year 1955-1956

Spring: May 30 through June 1 **Fall:** September 14 through September 19

CLOSING DATES FOR APPLICATIONS:

May 1, 1955 for examinations in May-June July 1, 1955 for examinations in September

For full details, please request catalog

JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue **New York 27, New York**

As always, Mr. Gulda was in fine control of the technical situation, save for one or two moments where excessive speed played hob with his articulation. . . . He is an exceedingly fine workman who leaves no doubt in anybody's mind that his is an outstanding talent. H. C. S., N. Y. TIMES

Mr. Gulda's technical command of the music was impressive and his playing also gave the general sense of musicianship which has characterized it in his previous appearances. It also suggested definite and realized interpretative ideas.
F. D. P., N. Y. HERALD-TRIBUNE

Alexander Brailowsky, pianist, Jan. 25, E—Had an applause meter been used at the recital by this keyboard master, the group of Chopin items programmed immediately before the intermission would have registered the high mark on the dial. Brailowsky's romantic penetration into the soul of Chopin is a feat few pianists can boast. The large audience capped the climax of plaudits by recalling the recitalist several times until he satisfied the demonstrators with an encore in mid-recital. The Chopin group included: Nocturne in G Major (Op. 37, No. 2), Ballade in G Minor (Op. 23), Waltz in A-flat Major (Op. 42), Andante Spianato and Grande Polonaise Brillante (Op. 22). The Brailowsky technique is so amazing that the most intricate passages seem effortless.
H. I. B.

With a detail here or there one might or might not agree, and some details were swept by Mr. Brailowsky into the grand curve of his conceptions, which might have been more precisely set forth. It mattered little in the sum of his accomplishment, and the prevailing quality of the pianism that excited the audience.
O. D., N. Y. TIMES

He has a technique that is literally dazzling, and that makes the piano repertoire's most exacting passages seem things of fluent ease.
P. G-H., N. Y. HERALD-TRIBUNE

Mischa Elman, violinist, Jan. 26, E—With Joseph Seiger at the piano, Mr. Elman regaled his large audience with violin playing of the sort that long ago made him a first-magnitude star on two continents. Elman's opulent G string tone was in grateful evidence, plus the eloquent intonation evoked from the entire range of his instrument. The printed program held a sheaf of typical Elman favorites. The recital began sedately with Handel's Sonata in D Major (Op. 24), and came to a dazzling conclusion with Wieniawski's Polonaise Brillante in D (Op. 4). Rich musical fare came in between. Mr. Elman has no rival in the Wieniawski school of pyrotechnical virtuosity. His projection of the Polonaise Brillante won for him a volly of plaudits that resulted in several encores added to the lengthy recital.
H. I. B.

All these works gave the famous Elman tone a chance to be heard, and in moments such as the Larghetto of the Handel sonata one was bound to conclude that for sheer tonal splendor Mr. Elman still has few equals.
J. B., N. Y. TIMES

Mischa Elman has been astounding audiences for years with the warmth and plentitude of his tone, and he did no less last night.
N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Jan. 27, E—Guido Cantelli, recovered from his recent indisposition, returned to the podium as guest-conductor at this concert. The program listed Mozart's Symphony No. 29 (K. 201); Ghedini's Pezzo Concertante, for two violins and viola obbligato (first performance by the Society); Dukas' "The Sorcerer's Apprentice"; and Tchaikovsky's Symphony No. 4. Mozart's enchanting brief symphony, last heard at these concerts about 14 years ago, received a pedestrian handling. The Ghedini work is unimportant, though the three soloists performed well.

The merry Dukas opus fared brilliantly under the guidance of Mr. Cantelli. It was an outstanding achievement that won merited spontaneous applause. Likewise, the well-worn Tchaikovsky symphony with Italian-like melodies threading through it, found itself in capable conductorial hands. The brasses and percussion yielded up all they had to Mr. Cantelli's bidding without departing from the composer's intent in the score, which leans to bravura treatment. The Cantelli flair for dramatics is obvious. Fewer physical contortions on his part while conducting could save him fatigue and add to the pleasure of watching him at work on the podium.
H. I. B.

The "Pezzo Concertante," despite the skill and devotion lavished on it by Mr. Cantelli and the orchestra, proved to be a somewhat diffused work that was not very effective in performance. The major work of the evening was Tchaikovsky's Fourth Symphony, performed with immense energy by the Philharmonic players.
J. B., N. Y. TIMES

At least half of the program displayed the canny maestro in those high and eagle-like spirits that have, in the course of a few years, mounted his name high in our annals of the talented young. The remainder of the evening, however, dropped considerably and revealed little of the zest and elegance Mr. Cantelli is known to possess.
J. S. H., N. Y. HERALD-TRIBUNE

New Art Wind Quintet, Jan. 28, E—We are indebted to this young enterprising group for presenting the Schoenberg Woodwind Quintet in this second of three recitals at Carnegie Recital Hall this season. In preparation over a year, this extraordinary work was played by the group in a way that transcended the digital problems and let the music speak. As a result, certain weaknesses were exposed. Schoenberg is too impatient with an idea, a rhythm, or a figuration. The continuous development of the material does not grow deeper in meaning. New facets of the row are continuously exposed in time, and as such it is a great *tour de force,* for Schoenberg's manipulative genius is inexhaustible. The success it has in reaching and holding an audience is negligible. Only in the third movement does he set the stage adequately by presenting a tender melody three consecutive times before the tangents begin. A work which didn't have any problems in projecting itself, Irving Fine's Partita for Winds, opened the program. It is a romantic work with a 20th-Century pulse. Its conservative harmonic scheme with superimposed dissonances works well because of the many textured quality of the winds. It was given a rugged reading in contrast to the very quiet performance of Mozart's Quintet for piano and winds, with Litsa Ginia at the keyboard.
E. L.

There is no doubting the high technical and coloristic polish of this new and youthful group. . . . In contemporary works, especially, they achieve a balance of sonorities that makes harmonic and contrapuntal textures equally clear and leaves room for the delicate emphasis of important material which is so crucial in chamber playing. L. T., N. Y. HERALD-TRIBUNE

Philadelphia Orchestra, Feb. 1, E—With Sir Malcolm Sargent as guest conductor, the Philadelphia orchestra again provided an outstanding musical event for its enthusiastic listeners. Vaughan Williams' Overture "The Wasps" opened the bill. Its witticisms and orchestral capriciousness were well projected. Handel's Suite from the Royal Fireworks Music, scored for full orchestra by Sir Hamilton Harty, followed in a performance which did not convince this listener that the enlargement of the orchestral ensemble and the introduction of contemporary orchestra effects benefitted this composition. Britten's Variations and Fugue on a theme of Purcell is better known under the title "The Young Person's Guide to the Orchestra." Under this name it was performed here by Thomas Scherman and the Little Orchestra at their Children's Concerts. It is an amusing and effective piece, but loses a bit of its unpretentiousness when done in a big hall by a big orchestra. The climax of the concert came with Sir Malcolm's interpretation of Sibelius' Second Symphony. Here we witnessed an almost epic delineation. In his unhurried, spacious, and always plastic reading, the score took on fresh meaning. It sounded like a piece of nature, set to music, or rather like Nature itself—which is how great music should sound.
H. W. L.

OPPORTUNITY

MID-MANHATTAN MUSIC BUILDING CO-OP FOR SALE. Fine physical and financial condition. Large studio. Two bedrooms. Dream kitchen. Maint. $71.

Box 45, *Musical Courier,*
119 W. 57th Street New York 19, N. Y.

[Sibelius Symphony] *As a whole, this was a noble reading of the symphony, one that gave back to the work much of its grandeur and epic breadth, and allowed what Wagner would have called the "melos" of the score fully to reveal itself.* O. D., N. Y. TIMES

The evening was saved by a fine prformance of Sibelius' nice old-fashioned second symphony. Sir Malcolm is an excellent conductor who has a firm command over the orchestra. Moreover, he is an accomplished musician who can read a score and not only learn it by heart.
P. H. L., N. Y. HERALD-TRIBUNE

TOWN HALL

Philadelphia Woodwind Quintet, Jan. 16, A—For the tenth concert of the series, the Concert Society of New York presented the Philadelphia Woodwind Quintet, comprised of the first-desk men of the Philadelphia Orchestra—Messrs. Kincaid, Jones, de Lancie, Gigliotti, Schoenbach—and Leonid Hambro (pianist). The program was made up of inconsequential works: a quintet in E-flat by Reicha, a contemporary of Beethoven, which was played by the flutist William Kincaid. The sound of the quintet was dry, relaxed, and unexciting. The Beethoven Quintet for piano and winds fared better in that the pianist, Leonid Hambro, not only a sensitive performer but an exuberant one as well, infused the group with spirit and drive. "Landscape and Dance" by Boris Koutzen was nebulous material. Landscape was an arid, bland stretch of music. The dance was hectic, though it could have been engaging if the writing had been clearer and less diffuse. As a group the quintet sounded best in the Sextet for piano and winds by Poulenc. The playing had more color and shape than one heard previously. It is long for what it has to say, but it never fails to interest. E. L.

They work together as well as one would expect of such professionals, which is very well, indeed. Smooth ensemble and mellow playing featured the four works on the program.
N. Y. TIMES

In each single work the group played with matchless tone, technical wizardry to spare and a homogeneity of color as is only on isolated and memorable instances encountered.
J. S. H., N. Y. HERALD-TRIBUNE

Segovia, guitarist, Jan. 16, E—Andres Segovia is a spellbinder. A soldout house again sat in rapt attention listening to this master interpreter playing original compositions by Sor, Turina, and Luro, following this group with music written for the lute by Galileo, Bach, and S. L. Weiss. The final offerings were original compositions by Villa-Lobos, Castelnuovo-Tedesco, Ponce, Rodrigo, and Albeniz.

The program ran the gamut of musical styles and expression, and Mr. Segovia, master-musician and technician that he is, left nothing to be desired in the complete exhaustion of its musical demands. It is almost miraculous how he plays these pieces, eliciting from his instrument a wealth of color almost orchestral in variety and nuance. An absorbed audience gave Mr. Segovia a lasting ovation. H. W. L.

Within the framework of Lilliputian dynamics the guitarist evoked ranges of sound that were astonishing in their variety. R. P., N. Y. TIMES

He again displayed the finest distinctions of dynamic shading and instrumental timbres, along with equally fine distinctions of mood and atmosphere set forth with absolute clarity of musical medium and detail.
F. D. P., N. Y. HERALD-TRIBUNE

Little Orchestra Society, Jan. 17, E—An all-Beethoven program of rarely played works proved convincingly that what is not performed of compositions of the Greats is neglected for good reasons. None of the compositions exhibited on this occasion would be likely to get a hearing without the name of Beethoven on the manuscript. Musicologically, the evening certainly had great merits; performancewise it did too. The loser was the composer, though his reputation was certainly not damaged in any way.

The Rondino in E-flat for wind instruments (Op. 146) is an innocent, occasional piece; the Overture and

ANDREA PALESTRINA
VOICE CULTURE — INTERPRETATION — REPERTOIRE
325 West 28th Street • BRyant 9-7563 • New York 1, N. Y.

RENATO BELLINI
Teacher of Singing • Coach • Composer
Studio: 171 W. 71 St. (Apt. 12A), N. Y. C.
DIMITRI MITROPOULOS: "outstanding voice builder and musician"
ELEANOR STEBER: "an inspiring maestro"
MARGARET HARSHAW: "masterful help"
TR 4-9068 Res.: CO 5-7975

GIUSEPPE BALESTRIERI
TEACHER OF FAMOUS SINGERS
European Debuts and Performances Arranged
Studio: 140 W. 58 St., N. Y. C. 19 JU. 6-8681

ALFREDO MARTINO
OPERA WORKSHOP 260 West End Ave., New York 23, N. Y. Telephone: ENdicott 2-7514
A radical and complete cure for the Tremolo, a vocal defect heretofore proven insurmountable to many singers. A complimentary copy of Maestro Martino's revised book "Today's Singing" mailed upon request.

FRANTZ PROSCHOWSKI
TEACHER OF VOICE
Vocal Adviser to Nadine Conner
180 W. 58 St., N.Y.C. 19 CO. 5-2136

WILLIAM PIERCE HERMAN
Teacher of Patrice Munsel, Roberta Peters, Dolores Wilson, Norman Scott of the Metropolitan Opera Ass'n.
19 East 94th Street, New York 28, N. Y. ATwater 9-6735

SAMUEL MARGOLIS
Only Voice Teacher of
ROBERT MERRILL
Brilliant Young Baritone of the Metropolitan Opera; and other famous singers.
152 W. 57th St., N. Y. C. COlumbus 5-9155

PAULINE NESSI
". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . ." *N. Y. Times.*
". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." *N. Y. Herald Tribune.*
CONTRALTO — Voice Training — Relaxation — Breath Control — Interpretation — Member NYSTA - NATS • RI. 9-5254

ROSALIE MILLER
Teacher of Singing
200 W. 57th St., N.Y.C.—CI. 6-9475

HELEN CHASE VOICE
TEACHER OF OUTSTANDING ARTISTS
CONCERT — OPERA — TV — RADIO
Member NYSTA & NATS — 251 W. 92nd St., N. Y. 25 — TR. 7-9192 — RECORDINGS

PROFESSIONAL DIRECTORY

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Ave., N. Y. 23, N. Y. TR. 4-0666
Member NYSTA and NATS

BRUCE SPENCER KING
Chairman of Vocal Dept.
Director of Opera Workshop
University of Houston — Houston, Texas

PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

SARA LEE
TEACHER OF SINGING
50 West 67 Street
New York 23, N. Y. SU. 7-0631

MME. LENOX-DARCY
Voice Technician
Exponent of Sbriglia and Carlo Carobbi
457 West 57th St., N. Y. 19 CO. 5-8450

GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO. 2-6114

RICHARD McCLANAHAN
Teacher of piano. Formerly Matthay representative. Teacher's courses. Six-day Seminars.
801 Steinway Bldg., 113 W. 57th St., N.Y.C. (Tues-Fri.) Cl. 6-8950, other days, KI. 9-8034.

ISIDOR PHILIPP
HOTEL WOODWARD
Broadway & 55th Street
New York 19, N. Y. CIrcle 7-2000

ROBERT POWELL Tenor
TEACHER of SINGING
Traditions of Garcia — Viardot — Von Klenner
Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses—Private Lessons
320 West 86th St., N. Y. 24, N. Y. EN. 2-7586

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST—COMPOSER
Develops Young Artists for Concert
Studio 716 N.W. 19th St., Oklahoma City, Okla.
Guest Teacher, Summers, Sherwood Music School, Chicago

ANNETTA SCHNEIDER
TEACHER OF PIANO AND VOICE
Graduate, Russian Imperial Conservatory
Studio: 28 W. 70th St., N. Y. C. 23. TR. 3-7541

HERTA SPERBER
SINGING TEACHER & COACH
New York Studio: 60 Riverside Drive
Residence Studio: 30-43 88th St., Jackson Heights, N. Y.
For appointment call TWining 8-1392 mornings.

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
853 7th Ave., Cor. 55 St., N. Y. C. 19 Circle 6-6933

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

BERNARD TAYLOR
TEACHER OF SINGING
Formerly for 22 years on the voice faculty of Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

Prof. ANGELA WESCHLER
FACULTY MEMBER, N. Y. COLLEGE OF MUSIC
Workshop and Seminar for
Concert Pianists and Teachers
171 West 71st St., N. Y. 23 SChuyler 4-7678

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791

ZIPORAH
Atelier for artistic HAND bookbinding.
Music bound so as to open flat.
160 W. 73 St., N.Y.C. TR. 4-6045. TR. 7-6700

Teacher-members of the
LESCHETIZKY ASS'N OF AMERICA

Edwine Behre
Pianist-Teacher
162 W. 54 St., N. Y. 19—CI. 6-4643
Vermont Summer Class (August)

Mme. Avis Bliven Charbonnel
Pianist-Teacher
123 Benevolent St., Providence, R. I.

Marion Wilcox Coomes
Teacher of Piano—Teacher Normal Course
4212 46th St., N.W., Washington, D. C.

Edwin Hughes
Pianists Prepared for Public Performance and for Teaching Positions
117 East 79th Street, New York 21, N. Y.

Nathan Sacks, *Director*
St. Louis School of Musical Art, Inc.
459 N. Boyle Ave., St. Louis 8, Mo.

Selections from "The Creatures of Prometheus," with the exception of the more frequently played Overture, are typical ballet pieces which do not come to life without the stage. They should be revived in a ballet performance. With the Mannes-Gimpel-Silva Trio—Leopold Mannes piano, Bronislav Gimpel (violins), Luigi Silva (cello)—taking the solo parts, the Triple Concerto in C Major for piano, violin, and orchestra (Op. 56) closed the evening. The performance was beautiful, with soloists and orchestra maintaining the right balance, but the piece is only a routine composition which, with the exception of the short second Largo movement, never soars to any heights. While the performers won this evening, the composer lost. But he can stand it.

H. W. L.

[Trio] *These experienced performers played the solo portions of the concerto with the fluency of musicians long accustomed to playing together. Ensemble was clean and they received admirable support from Mr. Scherman and the orchestra.*

J. B., N. Y. TIMES

. . . last night's concert suggested that perhaps there is good and sufficient reason why the three works are often left alone. The orchestra sounded best in the concerto, where it gave steady, forceful support to the solo trio.

T. M. S., N. Y. HERALD-TRIBUNE

American Chamber Orchestra, Jan. 18, E—Rarely is one privileged to hear music-making of the kind offered by this admirable group under its devoted conductor Robert Scholz. Without pretense or showmanship, solely intending to project the message of the music which is performed, the orchestra opened its program with William Boyce's Symphony No. 2 in A Major. The piece came to life in all its musical innocence, beauty, and charm. It was followed by Mr. Scholz' own orchestration of four contrapuncti from Bach's "The Art of the Fugue." Though one admired the magnificent artfulness of these compositions and their intricate technical structure, the sound was often arid and confirmed the opinion that this masterpiece of contrapuntal art should rather be conceived by the eye than the ear. The concert closed with a most inspired, lighthearted, and always songful reading of Schubert's Symphony No. 5 in B-flat Major.

The soloist of the evening was Rudulf Firkusny. He played Mozart's Piano Concerto No. 18 in B-flat Major (K. 458) and the Rondo for piano and orchestra in D Major (K. 382). It was a remarkable interpretation; his technical perfection and musical sensitivity enabled him to give readings of utmost authenticity which were beguiling in their tonal beauty. It was Mozart conceived with deep understanding and played with consummate mastery. The orchestra gave admirable support. There were ovations for soloist, conductor, and orchestra.

H. W. L.

[Firkusny] *Both works rippled from his sure fingers with a winning air of spontaneity, and it was a pleasure to hear such subtle control, which enabled him to move so easily back and forth from a dancing lightness to a poetic lyricism. And besides the playing's airy grace, there was the ability to impart strength and volume to climaxes without hardening of the tone.* R. P., N. Y. TIMES

The expert pianist played, indeed, with thorough technical polish, clarity of detail, musical tone and well graduated dynamic shading here and in the concerto. . . . The orchestra, which provided Mr. Firkusny with dynamically well balanced accompaniments gave a performance marked by notable spirit.
F. D. P., N. Y. HERALD-TRIBUNE

FREDELL LACK—*"splendid gifts and artistry" (See review, center column)*

New York Concert Choir, Margaret Hillis conductor, Jan. 20, E—This seems to be the week for performance of rarely played Beethoven works. On Monday the Little Orchestra devoted an evening to seldom-heard compositions of the master. The Concert Choir, with the exception of the opening Egmont Overture, also dwells on excavations. But it must be said that Margaret Hillis, with her excellent vocal and instrumental ensemble, with Ania Dorfmann as soloist in the Choral Fantasy, and four fine young singers as soloists in the C Major Mass (Muriel Birckhead, soprano; Dian Griffith, mezzo; John Tufts, tenor, and Robert Peterson, baritone), did a fine promotion job for these lesser known works, which due to her efforts seemed to belong in the class of unjustifiedly neglected masterpieces. The "Elegischer Gesang" (Op. 118), written for mixed chorus and orchestra, is a beautiful short piece, atmospherically close to Mozart's "Magic Flute" in its classical lines and deep emotional content. The Choral Fantasy (Op. 80) was played by Ania Dorfmann with the stylistic assurance which is a general characteristic of her work and exquisite musicianship. The composition, often sounding like a sketch to the last movement of the Ninth, is a side work of the composer, but still remains a smaller opus of a titan. The C Major Mass was sung with beautiful balance, great choral discipline, and fine dynamic shadings. Miss Hillis has every reason to be proud of her achievements. H. W. L.

. . . Miss Dorfmann made the most of it, performing with a fluency that brought enthusiastic response from the audience. J. B., N. Y. TIMES

The performances deserve abundant praise. The disciplined chorus sang well and the scrappy little orchestra played with enthusiasm, while Muriel Birckhead, Dian Griffith, John Tufts, and Robert Peterson took good care of the solo parts.
P. H. L., N. Y. HERALD-TRIBUNE

Fredell Lack, violinist, Jan. 21, E—Assisted by Albert Hirsh at the Steinway, Fredell Lack, after an absence of a few seasons, returned to the stage of Town Hall and proved that she had, if anything, gained in artistry during the time of her absence from the N. Y. concert stage. Her opening number, Mozart's Sonata in B-flat Major (K. 378), showed all the attractive features of her artistry—fine tone, reliable technical equipment, a steady bow arm, and interpretative musicianship. These qualities were also evident in her rendition of the first two movements of Bach's solo sonata in A Minor. In Prokofieff's Sonata No. 1 in F Minor (Op. 80), Miss Lack captured the brooding spirit of this sombre work with persuasiveness. After intermission she played Chausson's Poème with beguiling lyricism. In three short pieces —Barati's rather unimportant Slow Dance (first N. Y. performance), Copland's Waltz and Celebration from "Billy the Kid," and Paganini's "La Campanella"—she also showed her splendid gifts and artistry. H. W. L.

. . . a recital of considerable distinction. . . . The chief and virtually the only shortcoming of Miss Lack's program was her venture into unaccompanied Bach. . . . The Prokofieff Sonata in F minor . . . served Miss Lack well as an opportunity to display her affinity for music in this style.
J. B., N. Y. TIMES

. . . her tone sings and soars through the free, sweeping lines of her beautifully turned phrases, and there is a sense of ease and security in everything she does. . . . Perhaps her most brilliant achievement was the really magic rendering she gave of Prokofieff's F minor Sonata.
P. G-H., N. Y. HERALD-TRIBUNE

Lois Marshall, soprano, Jan. 23, A—Two seasons ago, when the Canadian soprano made her New York debut under the Naumburg Award, and later in the Carnegie Hall hearing of Handel's "Messiah," Miss Marshall sang with a firm, full lyric voice which was smooth and sure and a little rigid. Now she has acquired flexibility, an ethereal quality that at times becomes almost wraith-like. It is very beautiful to listen to, especially since with it comes superb artistry and intelli-

MARY BOTHWELL
SOPRANO

OLGA EISNER
Pupils include renowned singers, teachers, here and abroad.
Hotel Ansonia, B'way & 73 St., N. Y. C.
Apt. 11-77 TR. 4-1901

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6348

MICHAEL FIVEISKY
Conducting — Coaching — Theory — Composition
Pupil of Rimsky-Korsakoff Conductor of Moscow Grand Opera
in U.S.A. with F. Chaliapin
939 Eighth Ave., N. Y. C. Circle 6-6517

MARIENKA MICHNA
PIANIST
Suite 411, 119 West 57th St., New York 19, N. Y.

Eva DE LUCA
LYRIC COLORATURA SOPRANO
OPERA — CONCERT — TELEVISION
Per. Rep.: Giorgio D'Andria, Carnegie Hall, N.Y.C. 19

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
Authentic Bel Canto Method—Res.: 460 Park Dr. CO. 7-3063
Studio: 202 Dartmouth St., Boston, Mass. CO. 6-6248

AMALIA
BISCHOFF
Soprano
"AN EXCEPTIONALLY BEAUTIFUL NATURAL VOICE"
—N. Y. Herald-Tribune
Personal Representative:
204 W. 96 St., N. Y. C. 25

DORIS HEVENER BOLVIG
PIANIST
LAWRENCE TURNER
BASS-BARITONE
SUITE 701, 119 WEST 57th STREET, NEW YORK CITY 19

GERTRUDE LINDHURST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

ARTISS DE VOLT
Harpist
Suite 411, 119 W. 57th St., New York 19, N. Y.

JOHN HERRICK
BARITONE
Concert — Radio — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR. 7-7594

THELMA
MATESKY
COMPOSER-SOPRANO
405 EAST 51 STREET, NEW YORK 22, N. Y.

gent interpretation. But the occasional thinness of tone, when utilized in extremes of song, can be monotonous. This seemed to be the only flaw in what otherwise was a distinguished recital.

The program was varied. One could question the choice of the "Vier ernste Gesange" of Brahms, but she made them interesting. The "non mir dir" from Mozart's "Don Giovanni" was overtaxing, but the Purcell Three Divine Hymns were both unusual and well sung. Ravel's "Scheherazade," Folk Songs, and Michael Head's "The Singer" completed the printed list. A demonstrative audience demanded numerous encores, a surprising one being the "Una voce poco fa" from Rossini's "Barber," which she delivered with skill. At the piano was Weldon Kilburn. M. C.

. . . Miss Marshall selected some music for her recital that did not match her vocal qualities too well. Where she felt at home, as in the Purcell Hymns and in the Ravel cycle, she sang with warmth and sensitivity and with much musical intelligence.

H. C. S., N. Y. TIMES

Her voice is exceptional in quality, range and volume; it also displayed a power which was always the servant of the singer's expressive intentions; her dynamic shading was marked by finesse as well as contrast.

F. D. P., N. Y. HERALD-TRIBUNE

N. Y. Concert Society, Jan. 23, A—Greatly acclaimed by their numerous admirers, the Nicolai and Joanna Graudan piano and cello duo returned to play in their inimitable ensemble style Beethoven's Sonata for piano and cello in G Minor (Op. 5, No. 2) and Mendelssohn's Sonata in D Major for piano and cello (Op. 58, No. 2). Their interpretation was like a lecture in the art of ensemble playing, but more than that, an inspired and inspiring rendition of two masterpieces of the classical repertoire. It would be against the spirit of their superb teamwork to single out one of the artists. Together they came, and together they were victorious.

Lisa Della Casa, Metropolitan soprano of world renown, appeared on the same bill, singing Handel's "Es blaut die Nacht" and, with Carleton Sprague Smith supplying the flute obbligato, Bach's "Kommt, Eilet und Laufet" (from the Easter Oratorio). As *pièce de résistance,* with the invaluable and sensitive assistance of Arpad Sandor at the piano, she sang Richard Strauss' Four Last Songs. Her vocal mastery and mature artistry made her rendition of these four almost transcendental vocal masterpieces an unforgettable musical experience.

H. W. L.

. . . Miss Della Casa sounded fresh and clear. Her singing had a lovely tonal shimmer, and her identification with the music was complete. [The Graudans] *. . . their work was on a high level of competence, distinguished especially for rhythmic verve and musical spirit.*

H. C. S., N. Y. TIMES

[Della Casa] . . . *Sumptuous singing was heard from Lisa Della Casa—in the Four Last Songs of Strauss, where the double enchantment of heavenly tone and perfect technique held one spellbound. . . .* [The Graudans] *. . . expert chamber music performers; each have a fine technique, and the ensemble between the two is quite notable for its unity of style and balance in volume and nuance.*

P. G-H., N. Y. HERALD-TRIBUNE

Mattiwilda Dobbs, soprano, Jan. 23, E—Young Mattiwilda Dobbs, darling of the Royal Opera in London and at Milan's La Scala, was heard in her formal recital debut in New York programming coloratura airs, the gentler lieder, and several groups of songs new to the often stereotyped soprano repertory. The singer, who hails originally from Atlanta, Ga., has delighted metropolitan audiences on previous hearings via broadcast and with The Little Orchestra in last season's performance of "Ariadne auf Naxos."

Hers is a voice of lovely texture; throughout the high range it is fluent and telling. Like many of the sopranos in this category, lustrous top notes have been cultivated while the utilitarian middle and low section of the scale have been neglected. There is more technical work to be done before Miss Dobbs can realize her amazing potentials, but these seem limitless. Enunciation was frequently faulty; however, an innate sense of style and proportion was in evidence and a gift for stage and interpretation helped the artist greatly in pleasing presentations of her numbers. Frankly, we expected more in the way of brilliance; but perhaps this is a captious criticism of a debut recital. On the list of songs were the Cuatro Madrigalos Amatorios of Rodrigo; Schubert lieder, of which "Die Entzuckung an Laura," "La Pastorella" and "Liebhaber in allen Gestalten" were excellent; the interesting Variationen uber ein Wiener Strophenlied by Egk; a Strauss group; Roussel's Trois Chan-

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1880

IONA HARMS
SOPRANO—Teacher of Singing—NYSTA-NATS
121 E. Hamilton Ave., Englewood, N. J. Englwd. 4-0212
Carnegie Hall, N.Y.C. 19, Studio 144

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N.Y.C., CI. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

ALBA CLAWSON
VOCAL TEACHER, Member NATS
1425 Broadway, N. Y. 18..... LO. 5-3219 / LO. 4-2717

ELSA BAKLOR
Soprano — Teacher — fac. Peabody Conservatory
Voice • Repertoire • Stage • NATS
2201 Eutaw Pl., Balt. 17, Md.—Rm. 710, 119 W. 57 St., N.Y.C.

ARTHUR GERRY
TENOR — TEACHER OF SINGING
15 West 67th Street, N. Y. C. TR. 3-8660
NATS NYSTA
(American Academy of Teachers of Singing)

Rhea SILBERTA
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y. CI. 6-0048

Lillian NICHOLS
Contralto, Metropolitan Opera
Teacher of Singing, NYSTA, NATS
616 Steinway Hall PL. 7-1773

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
Member NYSTA and NATS
17 E. 86th St., N. Y. City 28 ATwater 9-5308

Cecile JACOBSON
TEACHER OF SINGING
143 Carnegie Hall, N. Y. 19, N. Y. CO. 5-3415
MEMBER NYSTA — NATS

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem., Amer. Acad. Teachers of Singing
15 W. 67 St., N. Y. 23; TR. 7-5889; NATS-NYSTA

ROMLEY FELL
TEACHER OF SINGING
Mem. Amer. Acad. Teachers of Singing, NYSTA, NATS
38 James St., Newark 2, N. J. MArket 2-0020

Gunda MORDAN
BASIC STAGE TECHNIC FOR SINGERS
Specialized Coaching — Mise-en-Scene — Roles
Studios 15 W. 67, N. Y. C. 23 EN. 2-9635

RITA KITTAIN • LYDIA CHALIAPIN
Complete vocal training—repertoire, languages, stage
853 Seventh Ave., N. Y. C. 19 JUdson 6-8761

Sarah Peck More
TEACHER OF SINGING NYSTA—NATS
Studios: 35 N. Beacon St., Hartford Tel. 3-4893
36 Sutton Place South, N. Y. C. 22 EL. 5-6725

Alfred HOPKINS
TENOR — TEACHER of SINGING
New York Studio: 60 Riverside Drive
Residence Studio: 30-43 88th St., Jackson Heights, N. Y.
For appointment call TWining 8-1392 mornings.

sons Chinoises; and the beautifully sung Quatre Chansons de Ronsard by Milhaud. Paul Berl was at the piano. M. C.

. . . the total impression was of an event in which a charming young woman displayed a light, beautiful voice, which was ever so agile and always fresh, clear and ravishing in its tonal purity. R. P., N. Y. TIMES

. . . when one finds a voice so fresh and lovely as Miss Dobbs', it is a cause for sorrow to discover that it is harnessed only to a desire to make piping and tinkling sounds.
J. S. H., N. Y. HERALD-TRIBUNE

Mary Canberg, violinist, Jan. 24, E—In giving her second Town Hall recital Miss Canberg, a pedantic violinist, had the invaluable assistance of that master accompanist Arthur Balsam. With a small sweet tone, she traversed the Sonata in D of Corelli, the Franck Sonata, and the unaccompanied Sonata of Prokofieff. In the second half she gave very creditable performances of three 20th-Century works. Adagietto by Dika Newlin, a melted combination of Schoenbergian leaps and Rachmaninoffian syrup, turned out in an engaging way. A polka by Haieff (a professional eclectic pastiche), a moody introspective tone poem, "La Fontaine D'Arethuse" of Szymanowski, and works by Wieniawski closed the program.

As a technician, the violinist is not, by the standards that prevail today, great or even outstanding. Nevertheless, the purely musical interest of her playing is such that she holds the listener's attention more closely than do many players who have little to offer but virtuosity.
J. B., N. Y. TIMES

Miss Canberg's personal style, when it coincides with the requirements of the music, produces results as exquisite as it is possible to find. It is in a total evaluation that the frame becomes too small for the picture.
L. T., N. Y. HERALD-TRIBUNE

"La Sonnambula," American Opera Society, Jan. 25, E—There were singers in those days, as late anyway as 1831. At least there must have been resonant, fluent voices capable of spinning a sweet legato and with clarinet brilliance scaling bravura heights. The daring American Opera Society, despite the passing of years and the dearth of fioritura singing, managed to gather a cast with fine selectivity. The result was that mellifluous music, which clothes a silly tale with tenderness and color, came alive for the fortunate audience in Town Hall. And this without costume or sets. With delicacy and charming atmospheric delivery Laurel Hurley sang the airs beloved of sopranos Jenny Lind, Adelina Patti, and other 19th-Century divas. Her clear voice of exquisite timbre and her personal appearance were in keeping with the role of the maligned, sleepwalking heroine — a slight and graceful figure. The celebrated aria "Ah, non' credea" was a high point of the concert. Cesare Siepi sang Count Rudolfo with sonorous tone and impeccable diction. Charles Anthony was a warm-voiced attractive Elvino; Sarah Fleming a good Lisa; Nell Tangeman, Theresa; and Warren Giljour, Alessio (Alexis, on the program). The Margaret Hillis Concert Choir was outstanding, and the splendid orchestra, dynamically led by Arnold U. Gamson, brought out the undeniable fact that this Bellini score, though different in scope from the climactic "Norma," is in its own way as finely contrived and as much a masterpiece in form and style as the more powerful Bellini scores. Thanks to all concerned, and especially to the young conductor Gamson, the beauties of this elder music were revealed in shimmering phrases of pure delight. The necessary excisions were widely made and the customary dullness of "revivals" was to a great extent eliminated. Put in your bid early for the next performance by this unusual group. Whatever they program will be exceptionally well done. M. C.

Alice Shapiro, pianist, Jan. 27, E—An enthusiastic audience greeted the debut of this extremely talented musician. In a program in which only works of substance were performed, she displayed an inherent sense of rhythm and a conception of the grand line. Four Impromptus (Op. 90) by Schubert immediately demonstrated a well-disciplined control. And how good it was to hear the famous E-flat Major played Allegro and not Prestissimo. We were delighted that the triplets were played perfectly evenly at the proper tempo, creating a brilliant effect, in contrast to the practice of racing up and down as if it were a Hanon exercise. The Samuel Barber Sonata, which was given a Roger Bannister performance by Vladimir Horowitz in 1952, received the same amazing treatment in the hands of Miss Shapiro. The Partita in B-flat by Bach, a Chopin group, and Liszt's Mephisto Waltz completed this auspicious debut.
E. L.

The one important missing ingredient of Miss Shapiro's interpretations was inner life. H. C. S., N. Y. TIMES

. . . the tone is not large, the technique not dazzling, nor is the interpretive power particularly notable, yet all of these elements are brought into balanced focus at quite a high level, within a limited range.
P. G-H., N. Y. HERALD-TRIBUNE

Maria Tipo, Jan. 28, E—An exciting personality, virtuoso speed, and unusual competence for one so young were first aspects in the recital of the pianist who was one of the winners of the hotly contested prize of the Geneva International Artists awards. As yet she does not dig deeply into the instrument, but she evidenced a supreme gift for rhythmic nuance, for the conquest of exacting passages, and for a sweeping style that was oblivious of any hazards. She showed that she had definite conceptions of form and style plus the exceptional technique to convey her ideas to her hearers. There was an intense devotion to the music alone in everything she undertook to play, and there was a refreshing absence of mannerisms which made the splendid sound of the music soar without interference. That Miss Tipo is a brilliant pianist is undeniable. When she is a little older she will perhaps permit a more relaxed emotional atmosphere, which will add more color to her work. On the program were two Sonatas of Scarlatti; Bach's French Suite in G, delivered with facile indication of note values; a solid playing of Beethoven's "Waldstein" Sonata in C; a rather thrilling projection of the entire Chopin group; and assured digital skill in the Ravel. This recital introduced one of the recent "best" of the younger keyboard artists. Miss Tipo is both interesting and enjoyable. M. C.

. . . Miss Tipo is not yet a finished artist, but she is a pianist with an extraordinary potential. Her playing is alert, has excitement, and communicates. H. C. S., N. Y. TIMES

. . . technical prowess was combined with musical vitality and spirited energy. There was also musical discernment, if not a complete revelation of the expressive content of everything which she played; her vigor and momentum were display in music which called for these qualities.
F. D. P., N. Y. HERALD-TRIBUNE

Tully Moseley, Jan. 29, A—This youthful pianist has the baton of the marshal in his rucksack. He plays with a good technique (which of course can stand some improvement), but he plays with uncommon imagination and a feeling for the music. He opened with Bach-Busoni's Toccata, Adagio, and Fugue, following it up with two pieces by Brahms (Intermezzo in A-flat, Op. 76, and Capriccio in D Minor, Op. 116). He then crowned the first program half with Moussorgsky's "Pictures from an Exhibition." It was here that his multicolored touch, his poetry and capacity to paint in tonal shades was most evident. In six pieces by Debussy, making up the second part of the program, Mr. Moseley strengthened the favorable impression he had made before. The delicacy of his touch and the richness of his tonal range made his interpretations impressive musical experiences. H. W. L.

Vigor and youthful exuberance seem to rank themselves as Mr. Moseley's most useful and attractive qualities. He has a vital sense of rhythm, strong fingers and the ability to produce tone both in quantity and in handsome gradation.
L. T., N. Y. HERALD-TRIBUNE

Alfred Mouledous, pianist, Jan. 29, E—One of the most promising debuts of the season was presented by a 24-year-old pianist from New Orleans, Alfred Mouledous. The most obvious characteristics of this young man's playing were his innate musicianship and his warm and often unique in-

terpretations. Beethoven's Sonata (Op. 2, No. 2) opened the program. Other standard inclusions were the "Variations Sérieuses" of Mendelssohn, the Ravel "Gaspard de la Nuit," and Schumann's "Carnaval." As a novelty, Mr. Mouledous played a set of three impressionistic pieces by a fellow Eastman student, William Purcell. Technical imperfections were noticeable in both the Ravel and Schumann works, but the pianist's great range of color dynamics and his musical approach more than compensated for these failings. The artist has obviously had excellent training, but, more important than this, he had his own ideas and was often able to present them with crystalline clarity. G. W.

He understood and felt the Ravel music and he always managed to get the exact effect he wanted. It is a tribute to his musicianship that the other pieces on the program sounded just as convincing.
H. C. S., N. Y. TIMES

His color range is enormous and completely under control and he has the same mastery of dynamics, which he puts at the service of phrasing. Nor does the young pianist lose sight of the total architecture of a work; he can build a convincing musical edifice. T. M. S., N. Y. HERALD-TRIBUNE

N. Y. Concert Society, Jan. 30, A—Those who did not attend this recital —and, alas, these were all too many —missed an exquisite afternoon of chamber music playing and fine singing. The concert opened with Martinu's Trio in D Minor played by the Trio di Trieste (Messrs. Dario de Rose, piano; Renato Zanettovich, violin; Libero Lana, cello). This composition sounds like Brahms seen through the temperament and eyeglasses of a Czech. It has enough folklore influences to regionalize its composer, but it has the abundance of music and craftsmanship which typify the work of Martinu. The performance was excellent, as also the Schubert B-flat Major Trio, which closed the bill. Especially praiseworthy was the blending of strings and piano.

Margaret Harshaw, assisted by Gibner King at the piano, sang Wagner's five Wesendonk Lieder. Her beautiful voice soared and gave these ardent and passionate pieces their characteristic imprint. H. W. L.

NINA GORDANI
Personal Representative
333 Central Park West New York 25, N. Y.
Presents
LADDA BOLGER, Soprano
Celtic Traditional Songs in Costume
SOPHIA DELZA
Chinese Action-Dances
MARION KEIGHLEY SNOWDEN
Lecture-Recitals on Old English Music
Illustrated on the Virginals

[Harshaw] *Her voice was as steady and true as it is in the opera house. She delivered each of the songs with eloquence, imaginative insight and a feeling for its special mood. . . . The Trio di Trieste play with a nice blend of impetuosity and detailed care.* R. P., N. Y. TIMES

Miss Harshaw's singing was blessed by all the loftiness of sentiment and vocal splendor one might have expected from a musician of her standing. . . . There are few chamber groups these days who can boast of so perfect an ensemble balance, such purity of intonation and such exquisite control over their medium as can the Trio di Trieste.
L. T., N. Y. HERALD-TRIBUNE

Music Education League, Jan. 30, A—Phylene de Taranto, an 11-year-old pianist; Elaine Pinkerton, violinist; Richard Loo, a Hawaiian baritone; and Lutson Conklin, 17-year-old pianist, were the winner's of the Music Education League's annual junior and senior awards, and they exhibited their remarkable skill at a concert which, as usual, employed the good services of Thomas Scherman and his Little Orchestra. It was a thoroughly enjoyable afternoon. The League should be proud of their meritorious activity, which brings to the fore talent worth watching. The concert marked the opening of the League's 32nd season. Auditions for 1955 will start immediately. N. B. T.

. . . it is rare that one finds skill wedded to keen poetic sensibility. And all four of the winners had that combination. R. P., N. Y. TIMES

. . . Miss de Taranto played with notable technical fluency. . . . Miss Pinkerton's playing showed a technical command of the music. . . . Mr. Loo . . . gave a well phrased performance of the Handel aria from "Samson." . . . Mr. Meininger played the Ravel concerto with remarkable technical deftness, clarity and assurance. F. D. P., N. Y. HERALD-TRIBUNE

Little Orchestra Society, Jan. 31, E—For the indisposed Joseph Szigeti, scheduled to be the soloist at this concert, Nicole Henriot, French pianist, took over the assignment on very short notice. As her vehicle she chose Ravel's Piano Concerto in G, and a more effective medium to project her remarkable aptitude for this kind of music could not have been selected. Mlle. Henriot has the style, the inner feeling, and the rhythmic precision for this piece, which is so strongly influenced by Gershwin in its jazz elements, and even in its harmonic devices. It was a brilliant delineation of the piece, and Mlle. Henriot was rightly feted at its conclusion. With a bunch of red roses in her arm, which blended beautifully with her light blue evening gown, she returned to the stage six times to acknowledge the enthusiastic ovation. Then, signaled by the conductor, she repeated the last movement as an encore.

The novelty of the evening was Robert Nagel's (the orchestra's first trumpet player) Divertimento for Wind (1954), which received its world premiere. Idiomatically written for woodwinds and brass, it makes pleasant sounds due to its efficient orchestration. Its thematic content is not as significant as its workmanship. The piece should be effective in open-air performances.

The concert opened with what was called a N. Y. first performance of Handel's Concerto in F Major for double orchestra, and closed with Mozart's Symphony No. 33 in B-flat Major, both conducted by Thomas Scherman, the indefatigable and imaginative musical director of the organization, with knowledge and solid musicianship. H. W. L.

Miss Henriot has in abundant measure the pianistic qualities the Ravel Concerto requires. . . . [Divertimento] *The work revealed that it's composer shares Hindemith's fondness for the peculiar sonorities made by closely spaced wind instruments playing in the lower part of their range. But sonorities, however interesting, are not a substitute for musical invention and for this reason the piece failed to sustain interest.*
J. B., N. Y. TIMES

Miss Henriot has been a delight since her first appearance in this city in 1948, and her performance last night was consistent with her record. . . . Mr. Nagel's Divertimento is marvellously orchestrated for its ten woodwinds, two trumpets, and two trombones. . . . But there are criteria of meaning and even perhaps originality. It is in these respects that the work is less convincing.
L. T., N. Y. HERALD-TRIBUNE

Gabriel Banat, violinist, Feb. 1, E—If technic is the dexterity, the agility, and all the other mechanical aspects of violin playing, Banat's has it. What he must yet grasp is an understanding of music. A succession of beautiful sounds, as in the opening work, Handel's Sonata in D, is almost meaningless without a concept of the phrase or the gradual ascendance that characterizes Handel's slow movements. And the allegros in a true Baroque realization should give the feeling of continual unfolding. What was heard continually were impatient accellerandos charging like scherzo tarantelles. The Beethoven Sonata in C Minor fared similarly. It was in the Ysaye Sonata No. 3 and the Bartok Rhapsody that Banat was in his element. His impetuous virtuosity was in keeping with the spirit of the music, and his full wonderful tone was a pleasure to listen to. The Vieuxtemps Concerto No. 4, with pianist Arthur Balsam playing the orchestral part, concluded the recital. E. L.

Mr. Banat's fine-textured tone and his secure intonation made the Handel D major Sonata a delight.
J. B., N. Y. TIMES

His tone is fresh and ringing, his nuances lively, and he plays as a young man should with fire and dash and yet with genuine concern for period-styles and individual composers.
T. M. S., N. Y. HERALD-TRIBUNE

ROBERT MCFERRIN—*"the new Amonasro won popular favor"* (*See* Aida, *p.* 12)

PROVINCETOWN PLAYHOUSE

Opera '55 (James Lucas, artistic director) presented Lockrem Johnson's one-act opera **"A Letter to Emily"** on Jan. 25. The opera was preceded by two of Mr. Johnson's piano works—Vacation Waltzes and Sixth Sonata for piano—both played by the composer. He also presided over the small orchestra, and held the ensemble in firm hands. The work itself is a lyric episode from the life of Emily Dickinson. Her poems are turned down by a Boston publisher, Col. Higginson, because they do not follow the fashion of the day. The action gives little opportunity for dramatic development, so that the work is like a *genre* piece, a miniature painted in delicate colors. It was sung by the protagonist, Frances Wyatt, with consummate musicianship, and her bell-like voice gave a perfect projection of the music. Also convincing was Margaret Broderson as her sister Lavinia. The male contingent of the cast fared less well. Bernard Whitefield as Emily's father, and Rhys Ritter as Higginson, were rather stiff vocally and histrionically. The small stage of the Playhouse was used to full advantage and the stage direction of James Lucas was tasteful. Mr. Johnson's music is lyrical and attractive, his orchestration undemonstrative but imaginative. H. W. L.

CARL FISCHER CONCERT HALL

Kathleen Prizzia, soprano, Jan. 30, E—Kathleen Prizzia, lyric soprano, sang a mixed program of songs and arias by Rosa, Mozart, Schubert, Dvorak, Puccini, Bizet, Charpentier, Delibes, Sisova, Gretchaninoff, Rimsky-Korsakoff, Cui, and others. Thomas Siklos was at the piano. The young singer exhibited a voice of splendid quality, power, and considerable range. She also indicated a strong innate feeling for interpretation, which frequently was carried to excess through the extravagant use of gestures and ineffective posturing. With further study, refinement of singing style and musicianship, and continued experience on the recital platform, the very definite and favorable current potentialities of this young singer should result in an artistic development which would gain for her a worthwhile achievement in this particular field. L. C.

CARNEGIE RECITAL HALL

Sylvia Marlowe, harpsichordist, Jan. 11, E—This charming and gifted exponent of the modern piano's two-manual predecessor attracted a capacity, discriminating and enthusiastic audience which bestowed its plaudits throughout a delightful recital. Miss Marlowe is a virtuoso who has won both for herself and her instrument an enviable position in the musical world. Her sure technique plus interpretative skill converts the harpsichord into a media for satisfying projection of music both of the past and present. The Marlowe control of dynamics enables her to run the gamut from fairy-like delicacy to controlled bravura playing. Her tone never loses its bell-like clarity. The program included works by Couperin, Rameau, John Lessard, Bach, Alexei Haieff, and Scarlatti.

Both Mr. Lessard and Mr. Haieff, present to take bows, dedicated their works to Sylvia Marlowe. They have previously been introduced by her to New York audiences. Mr. Lessard's Toccata in Four Movements is rather dry and tiresome to listen to. Mr. Haieff's Three Bagatelles is full of fun, and was cleverly written and played on this occasion. One of the inspiring offerings was Bach's "Italian" Concerto. Scarlatti's Sonatas, majestically presented, made a fitting close to a memorable event. An ovation resulted in added encores.
H. I. B.

It was an enchanting evening, for she plays with so much poetry and such superb rhythmic sense, and under her hands her chosen instrument has a range of expression that runs from joyous effervescence to a remarkable sense of grandeur. R. P., N. Y. TIMES

Miss Marlowe's playing is distinguished by a fine sense of rhythm, fluency, and tasteful registration. The embellishments were not superimposed on the melody but formed an integral part of it. This is the mark of a true musician.
P. H. L., N. Y. HERALD-TRIBUNE

OTHER CONCERTS

Twilight Series, Jan. 8 (CRH), A—For the first in a series of six late afternoon concerts in which new and rarely heard works are to be performed, Norman J. Seaman, the producer, chose four works. The Telemann Polish Concerto for Strings and Cembalo, played by the Kohon String Quartet and Isabelle Byman, proved to be a minor work of a great baroque composer. Eda Rapoport's Trio, was quietly plaintive. The Clarinet Quintet by Nathaniel Shilkret, of Hollywood fame, was two steps above dinner music and lasted the length of a seven-course meal. The dinner was professionally scored and beautifully performed by Jack Kreiselman on the clarinet. The major work in breadth and scope was the Sonata Opus 29 for Violin and Piano by Busoni, given its first New York performance by Mr. Kohon and Miss Byman. It is a problematic work. Busoni works with tightly knit ideas in the best classic tradition and then proceeds to develop them expansively in the manner of the post-romantic school. As a result, the first movement had three separate codas before one found its way to a double bar. Nevertheless, this redundant work had moments of great power and expressive beauty, and it was given a fiery reading. E. L.

Webster Aitken, pianist, Jan. 8 (TH), A—This recital was the first of a series of three concerts by Webster Aitken devoted to "The Six Great Pianoforte Sonatas" of Franz Schubert. Because of the length of the pieces each recital consists of only two sonatas. This program comprised the Sonata in D Major (Op. 53) and the Sonata in G Major (Op. 78). Both works are played often, especially the G Major, but because of the repetitiousness of their musical material it is extremely difficult to give them really successful readings. Mr. Aitken did as well as most. He seems to have found the heart of these works, but the one disturbing factor in his playing is a rubato which at times interferes with the rhythmic drive of the various movements. W. C. H.

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: ANDRE MERTENS

BYRON JANIS PIANIST

JENNIE TOUREL

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: HORACE J. PARMELEE

DILLING HARPIST

ALDO PARISOT 'CELLIST

Balalaika Orchestra, Jan. 8 (CH), E—The tenth annual concert of the Balalaika Symphony Orchestra was conducted by Alexander Kutin. The organization presented a varied program of excerpts from the works of Glinka, Rubinstein, Tchaikovsky, Moussorgsky, Rimsky-Korsokov, Kouguell, and others. An air of enjoyment prevailed throughout, and it was quite a musical experience to hear these varied orchestral works transcribed for the Balalaika. The Balalaika, resembling the mandolin, must be in constant tremolo to sustain a sound. This had a pleasing if soporofic effect. E. L.

N. Y. Philharmonic-Symphony, Jan. 9 (CH), A—George Szell, concluding his week of guest conducting in New York, led the Philharmonic through the Brahms Symphony No. 4, the Chopin Concerto for Piano, No. 2, and finally Smetana's overture to "The Bartered Bride." The symphony was the musical highpoint of the aftermoon. Mr. Szell, with an almost Prussian persuasiveness, wrenched out all the lyricism and drama from the glorious Brahms work. The Chopin Concerto, though ably played by Mr. Arrau, failed to make much of an impression. It was as if there were an invisible barrier between performing artists and audience, although most of the assembled crowd were enthusiastic in their reception of the performance. The last piece, the Smetana overture, bustled from beginning to end and proved to be a potent "one for the road." W. C. H.

Marian Perkins, pianist (debut), Jan. 9 (TH), E—The playing of this young and modest musician from Minneapolis is stamped with sincerity. She is also blessed with good interpretative ability, but is sometimes lacking in secure technique, particularly in rapid scale passages where clarity of melodic line is essential. Miss Perkins played Paul Fetler's Impromptu (a N. Y. premiere), which bristles with atonality without saying much. It fared well under the fingers of its performer, however. Miss Perkins infused her selections with warmth ,and never forced her tone. Her Beethoven, Brahms, and Chopin were well projected. H. I. B.

Musicians Guild, Jan. 10, E—An absorbing concert for music lovers and musicologists was presented by this group of fine instrumentalists, all of whom are first rate in their respective fields. The Musicians Guild consists in large part of players who have assembled over a nine-year period between individual engagements to present a seldom-heard repertory of indubitable value. The recital was therefore a rewarding occasion. First heard was the Haydn Quartet in G Major, to which the Kroll Quartet gave a reading embracing the emotional lyricism and serious intent of the work. Sonata No. 2 for flute, viola, and harp by Debussy was delightfully in the composer's vein of vague yet co-related moods and impressionistic passages. There was captivating warmth in the blend of tonal projection offered by Julius Baker, flutist, Lillian Fuchs, violinist, and Laura Newell, harpist. Excellent proportion was also observed in balance and tone in the less familiar Sonata for violin and piano by Lopatnikoff, to which the talent of Joseph Fuchs, violinist, and Artur Balsam, assisting at the piano, were applied. The well-devised score was most distinctive in its slower movement, but telling in its entire scope. The splendid Brahms Quintet, in which the clear, limpid quality of David Oppenheim's clarinet was added to the Kroll strings, was an outstanding number. M. C.

"Met" tenor RICHARD TUCKER, *costumed for the role of Riccardo in* Un Ballo in Maschera, *signs his 10th contract with the Metropolitan on the occasion of his 10th anniversary with the Met, while Rudolf Bing looks on. Mr. Tucker is using the pen once owned by Enrico Caruso, which was given him for his anniversary by Bruno Zirato of the N. Y. Philharmonic.*

Boston Symphony, Jan. 15 (CH), A—At this third Saturday afternoon concert by the Boston Symphony under the musical direction of Charles Munch, Saint-Saens' Piano Concerto No. 4 in C Minor and Ravel's La Valse were featured. As on the previous Wednesday, Bohuslav Martinu's new Symphony No. 6, was performed. After opening the program with a stocky and ragged playing of Harty's transcription of Handel's Water Music, the orchestra settled down to the Martinu Symphony (reviewed elsewhere in this section). This was followed by the pianist Alexander Brailowsky's playing of the Saint-Saens Concerto. Brailowsky did a competent job with this banal music, while Munch managed to make the accompaniment as interesting as he could. La Valse, which closed the program, fairly scintillated under Munch's direction. All the orchestra's color was employed, and left the audience gasping at what is possible when Munch conducts something he both knows and loves. W. C. H.

N. Y. Philharmonic-Symphony, Jan. 15 (CH), E—With Guido Cantelli conducting, a Beethoven program, opening with the Egmont Overture and followed by the "Pastorale" Symphony, featured Robert Casadesus as soloist in the "Emperor" Concerto. The great French pianist had played the same work earlier in the season under Mitropoulos, and with Mr. Cantelli giving sympathetic orchestral support, again interpreted the concerto with the same deep understanding he had shown at his previous appearance. The logic of his reading is inescapable, and the beauty of tone and perfection of technical execution calls for great admiration. He was rewarded with an ovation by the enthusiastic audience. H. W. L.

Dr. Albert Schweitzer's 80th Birthday Concert, Jan. 14, E—The works included on this all-Bach program were varied and many: Cantata 79 ("God, the Lord, Is Sun and Shield"); Piano Concerto in F Minor; Violin Concerto in E Major; Cantata 85 ("The Faithful Shepherd I"); Sinfonia and Chorale from Cantata 29 ("We thank Thee, God").

The participants were even more varied and numerous—Ruggiero Stoddard Lincoln, harpsichord; Frederick Wilkins, flute; Philip Kirchner, oboe; Adolphe Frezin, 'cello; Adele Addison, soprano; Beatrice Krebs (substituting for the indisposed Carol Brice), contralto; Rudolph Petrak, tenor; Chester Watson, bass; The Central Presbyterian Church Choir, directed by Hugh Giles; and Edouard Nies-Berger conducting his Chamber Orchestra.

Jacob Lateiner's performance had great imagination, vigor, and style, and Mr. Ricci's playing of the slow movement of the E Major Violin Concerto could not have been more lovely. One also remembers with great pleasure Miss Addison's one solo stint in the Cantata 85, which she sang with a beautiful shaping of line and phrase R. J. C.

Bach Aria Group, Jan. 19, E—This was an evening of fine music presented by artists. With Frank Brieff conducting a group of expert instrumentalists and several of the best Bach singers to be heard these days, one could sit back without reservations and listen with unqualified joy to Jan Peerce, superlative in diction and phrasing in the aria from Cantata 55 ("Ich armer Mensch, ich Sunderknecht), to William Warfield's singing of "Amore traditore" in true Bachian style and with emotional significance and splendid tone; to Eileen Farrell, whose beautiful voice took on supernal coloring in her Cantata and aria assignments. Praise and thanks are also due to contralto Carol Smith, finished and sure in her work, to the solo players—Julius Baker, flutist; Robert Bloom, oboist; Maurice Wilk, violinist; Erich Itor Kahn, pianist—and to Mr. Brieff, Harry Gluckman (assisting violinist), and to the excellent chorus. M. C.

WALLINGFORD RIEGGER *(left), who will be 70 years old in April, was honored with an advance birthday reception at the Sherry-Netherland Hotel on Jan. 23. Greetings and congratulations were extended by Charles Wall (right), president of Associated Music Publishers, and by his fellow composer Henry Cowell, president of American Composers Alliance. Samuel Baron and David Glazer played Mr. Riegger's Duo for Flute and Clarinet, and his Concerto for Piano and Woodwinds was performed by Rosalyn Tureck and the N.Y. Woodwind Ensemble.*

Zinaida Alvers, contralto, Jan. 19 (WMHA), E—German lieder made up the recital of husky-voiced Zinaida Alvers. She sang six sacred songs of Beethoven, a healthy group of Schubert (which included the Erlkoening), and Brahm's lieder (two of which had a viola obbligato intelligently played by Raymond Sabinsky). Miss Alvers projected the lieder cleanly with good musical taste and a wide range of colors. E. L.

N. Y. Philharmonic-Symphony, Jan. 23 (CH), A—With Guido Cantelli indisposed, Nathan Milstein found himself with a new collaborator, Franco Autori, in his performance of the Beethoven Violin Concerto. As for the union of Beethoven and Milstein, it was once again a happy pairing. The violinist's warm singing tone is beautifully adapted to the Concerto, and its transparency which is so treacherous became a blessing, for the tonal purity and firm bow control were expert. E. L.

Maro and Anahid Ajemian, Violin and Piano Duo, Jan. 30 (CRH), A—The Carl Friedberg Foundation presented the Ajemian sisters in as meaty a program as one hears these days. Sonatas by Mozart (K. 380), Beethoven (Op. 47), Debussy, Ives, and an erotic sonatina by Chavez concluded the printed program, which was then followed by works by Cowell and Hovhaness. They are both solid musicians who play with insight and sincerity. As a team, the pianist is a shade to heavy and forceful for the light thin sound of the violin, and in temperament Maro, the pianist, has more of the rubato in her than the straightforward intensity of the violinist. E. L.

A Major Orchestra for Brooklyn

A new symphony orchestra, the Brooklyn Philharmonia, is being organized under the artistic direction of Siegfried Landau and the management of National Concert and Artists Corporation's President, Marks Levine. With headquarters at the Brooklyn Academy of Music, the Brooklyn Philharmonia will make its bow to the public in a Beethoven Festival, to take place May 3, 5, and 7. The three inaugural programs have been arranged by Mr. Landau to illustrate the evolution of Beethoven's symphonic technique.

Six concerts—one each month, beginning in October, 1955—will form the basis of the Brooklyn Philharmonia's regular fall and winter schedule. It will be augmented each season by a series of youth concerts.

The artistic personnel of the Brooklyn Philharmonia is being selected from New York's finest symphony players. For the Beethoven Festival, the Brooklyn Philharmonia will consist of approximately 65 musicians.

Metropolitan Opera To Establish Welfare Fund

A Welfare Fund for the employees of the Metropolitan Opera Association will be initiated with the proceeds of the benefit performance of *Arabella,* which was given on Feb. 10. The American premiere of Richard Strauss' opera was sponsored by the Metropolitan Opera Guild in cooperation with the National Council of the Metropolitan Opera Association.

The Welfare Fund is being created to fulfill a long-felt need for emergency assistance, if and when required, to Metropolitan Opera personnel. Any employee will be eligible to apply for such assistance at any time.

David Randolph To Conduct New Course for Laymen

Adding a new project to his already crowded schedule, the distinguished music commentator David Randolph will open a series of six Tuesday sessions (5:45-7 p.m.) at the Town Hall "Green Room" beginning Mar. 8. The course, primarily intended for laymen, is under sponsorship of the Town Hall Music Committee.

Customary formulas for building a course in music appreciation have been discarded in favor of an "oblique" approach, in which music will be considered from six significant points of view. At the same time, Mr. Randolph has emphasized that the series will cover basic concepts as well as the major periods—from pre-Bach to modern.

Records played on high fidelity equipment (installed by Harvey Radio Company) and piano illustration by Mr. Randolph will be used throughout. Complete program information is available upon request.

Fritz Kreisler Celebrates 80th Birthday

Invited by the Musicians Emergency Fund, of which Mr. Kreisler is chairman and one of its greatest benefactors, friends of the octogenarian assembled on Feb. 2, his 80th birthday, for an informal cocktail party at the Hotel St. Regis Roof Garden to celebrate the happy event. A small band, consisting of the first-desk players of the former NBC Orchestra, who had contributed their services, furnished discreet background music, mainly Kreisler compositions.

The gathering was also held to launch the Fritz and Harriet Kreisler Fund, for the support of needy aged musicians. Its goal is $80,000 —a thousand dollars for each year of Fritz Kreisler's life.

Speakers at the occasion were Mrs. Lytle-Hull, president of the hosting Musicians Emergency Fund, who served as mistress of ceremonies; Ben Grauer, famous NBC announcer, who described the work of the Musicians Emergency Fund; Bishop Fulton Shean, who paid tribute to Fritz Kreisler; Mrs. Frederick Steinway, who presented a scroll to Mr. Kreisler containing the names of contributors to the new Fund; and, last but not least, Mrs. Fritz Kreisler. They were joined in a musical tribute by Metropolitan Opera stars Eleanor Steber, Hilde Gueden, Rise Stevens, and Gladys Swarthout, who joined in the singing of "Happy Birthday" while a birthday cake was presented by five members of the Armed Forces, all students of the Hospitalized Veterans' Music Service at the United States Hospital, St. Albans, Queens.

THE NATIONAL SCENE

CINCINNATI

■ Dorothy Fee, librettist for Vittorio Giannini's *Taming of the Shrew*, which received its world premiere in Cincinnati in 1953 under the direction of Thor Johnson, is also a composer in her own right. Deploring the lack of suitable vocal material for fifth-grade school children, Dr. Johnson commissioned Miss Fee to write *Moon-Rocket* for his Young People's Concerts, where it was premiered on Jan. 18 by the Cincinnati Symphony Orchestra and the entire fifth grade of the Kennedy-Silverton Public School. It is a most enjoyable and rewarding addition to the repertoire for elementary school choruses.

The Cincinnati Symphony Orchestra is developing into an elastic instrument of greater expressiveness than ever in the immediate past, as conductor Thor Johnson grows in artistic assurance and musical maturity. Rarely have the strings sung so plangently or orchestral dynamics risen so effortlessly and logically from their context as in the performance of the Shostakovich Fifth Symphony in the Sixtieth Anniversary season's eleventh concert pair of Jan. 7-8, an all-Russian program. Even the blatant banalities of Shostakovich had their vulgarities polished off to a burnished patina of expressive sound. It was a high point in the Cincinnati Orchestra's distinguished history. Earl Wild's performance of the Third Rachmaninoff Piano Concerto, in spite of its undoubted technical merits, seemed pale and wan in comparison.

Although the name of Dimitri Mitropoulos is familiar in all the world's great music centers, his work, personally, was unknown in Cincinnati until the concert pair of Jan. 14-15, when he appeared as guest conductor of the Cincinnati Symphony Orchestra. His interpretations left no doubt of his greatness as an orchestral leader. It is fascinating to watch him direct; it is no less fascinating to hear the way he molds his phrases and builds structures of sound. Yet, even he could not hide the inherent weaknesses of Mendelssohn's "Reformation" Symphony. On the other hand, his way with the Prokofieff Fifth Symphony was nothing short of magnificent. He cajoled, mocked, meditated, and triumphed to electrifying effect. Through it all, the orchestra matched the eminence of their guest leader with a performance of superlative brilliance. In response to the audience's ovation, Mitropoulos paid an eloquent tribute to Thor Johnson, the orchestra's permanent conductor—praise from Caesar, indeed.

Two artists new to Cincinnati made their appearance at the next week's symphony programs: Saul Caston, director of the Denver Symphony Orchestra, as guest conductor of an all-Brahms concert, and Daniel Wayenberg, Dutch pianist, as soloist in the D Minor Concerto No. 1. The two forces of the concerto, in spite of Mr. Wayenburg's exciting and relentless playing, appeared in unequal combat. Instead of elan, there was forced propulsion; emotional tautness became labored delivery. The disparity between the soloist's percussive tone and Mr. Caston's indecisive support failed to sustain this hearer's interest. The "Academic Festival" Overture and Second Symphony completed one of the season's less-imposing programs.

■ On Cincinnati's recital front, Yma Sumac held forth on Jan. 25 with a varied series of jungle sounds, as part of what was supposed to be the Artist Series. The evening's offerings, however, partook more of the nature of night-club entertainment, in which the assisting Andean company was itself assisted by such authentic Incan instruments as a grand piano, violin, and 'cello.

That Isaac Stern has a tone of silver filaments and a scintillating technique to underscore a firmly founded musicianship is no longer news. Suavity, control, as well as dazzling bravura, characterized his violin recital on Jan. 20 for the Cincinnati Musicale Club, a concert that explored both the classical keystones of the literature as well as its modern aspects. Alexander Zakin's support at the piano was invaluable. LOUIS JOHN JOHNEN

WASHINGTON

■ Two concert performances of Mozart's *Cosi fan tutte* can be chalked up as the highlights of the National Symphony Orchestra's season thus far. *Cosi* was the Capital orchestra's first venture into full-length opera. Paul Callaway, organist and choirmaster of Washington Cathedral, took over as conductor for the dual occasion, Howard Mitchell having allotted this time to a midwinter concertizing stint in Europe. Mr. Callaway had visited Salzburg and Munich to see how Mozart's masterwork was being performed in those centers last summer.

A young and talented all-American cast was recruited, and the opera was given a novel staging. (The production was in English.) The orchestra, conducted by Mr. Callaway from a harpsichord on which he also accompanied the recitative, occupied half of Constitution Hall's stage, while singers arranged themselves on the other half. Although dressed for a concert rather than in period costumes, and using a minimum of props (such as a large red cardboard magnet), the singers acted out their roles in delightful fashion.

ROBERT CASADESUS, *guest pianist with the National Symphony Orchestra during his 20th Anniversary tour this season, and Mme. Casadesus enjoy a laugh with their hosts, former French Ambassador Bonnet and his wife, and Senator and Mrs. J. William Fulbright at a reception at the Embassy following the concert. L to R: M. Bonnet, Mme. Casadesus, M. Casadesus, Mme. Bonnet, and Senator and Mrs. Fulbright.*

Così's effervescent score came charmingly to life in their hands. Barbara Gibson as Despina was particularly captivating, and excellent work was done by all the others, namely Phyllis Curtin as Fiordiligi, Jane Hobson as Dorabella, David Lloyd as Ferrando, Mac Morgan as Guglielmo, and Kenneth Smith as Don Alfonso. William Vorenberg was the stage director. The orchestra did as neat a job of Mozart playing as has been heard here in a long time. The same cast of singers is expecting to carry the opera on a nationwide tour next season.

■ Carl Orff's "Carmina Burana" was given its local premiere on another National Symphony program, this time under the direction of Warner Lawson, music dean and choir director at Howard University. Verdi's "Te Deum" and the "Elegie" of Charles White were also performed. Soloists were Adele Addison, Leslie Chabay and Lawrence Winters.

■ Under Mitchell's leadership, the orchestra's programs included one featuring an appearance by Myra Hess in Beethoven's Fourth Piano Concerto, another on which Werner Lywen, concertmaster, rendered the Sibelius concerto, and a double bill consisting of the Haydn concerto in D and Finney's Concerto in E played by the Washington pianist Margaret Tolson.

■ Charles Munch, who first programmed Beethoven's Seventh for the season's first concert here but later substituted Honegger's Fifth, pulled the Beethoven out again for the second program—evidently a sop, of sorts, to some regular customers who were unhappy with Honegger. On the third program, only Dukas (in the "Sorcerer's Apprentice") represented France, the remainder consisting of Schumann's Fourth, the Sixth Brandenburg Concerto, and Martinu's new "Fantasies Symphoniques," which this writer did not hear. The Schumann was a far cry from the conventional, Germanic portrayal, a fact some liked and others didn't, but in any case the orchestra played superbly. For the Bach the players were suitably few in number, a pleasant change from concert-hall custom.

■ The Persichetti Fourth Symphony was introduced by Eugene Ormandy and the Philadelphians. It is a very busy piece, filled with suggestions of Stravinsky, Bartok, et al, and rather dry until its final movement, which is pleasingly lyrical. Milstein swept through the considerable reaches of the Dvorak concerto on this program, into which Mr. Ormandy felt it necessary for some reason to fit a Handel "Water Music" suite of his own arranging.

■ David Oppenheim joined the Budapest Quartet in Mozart's and Brahms' clarinet quintets for the annual Stradivari memorial program sponsored by the Whittall Foundation. Beethoven's Op. 74 filled things out. It was a most enjoyable evening.

■ At Washington Cathedral, Mr. Callaway and his forces put on Berlioz' "L'Enfance du Christ" with Messrs. Lloyd, Morgan, and Smith, and Miss Hobson as the soloists.

JAMES G. DEANE

CLEVELAND

■ Karamu Theatre, which in the past has been responsible for several interesting first performances of musical works in this city, has again added another premiere — "The Rope of Pearls," a colorful fantasy for singers, dancers and actors, based on an ancient Chinese novel of the Ming Dynasty and set to music by Justinus Kauffman, a promising young German composer from Alsace-Lorrain who was killed in an air raid during the Second World War. Benno Frank had devised appropriate Oriental stage settings and costumes; these against a backdrop of rich Persian design, together with atmospheric lighting effects, combined to offer an attractive spectacle, unfortunately in arena style, which detracted from the effectiveness of the illusion. Alternately the action took place behind a screen as a shadow pantomime which produced an unusually suggestive effect. The musical direction was in the hands of the experienced Helmuth Wolfes, who furnished the entire music background on the piano. This was no small achievement—as the singing voices seemed to have little connection with the piano score. All the more credit is due the excellent efforts of the four main characters: Darlene Miller, soprano; Keith Mackey, tenor; John Dietz, baritone; and Gloria Shafron, soprano. Choreography of distinctly Oriental design was created by Athan Karras. The actors who alternated between the spoken word and pantomime were Michael Sandrey as the father, Nolan Bell as the High Government Official, and Mamie Dillard as the Maid. Action centered around the age-old triangle, a lost and found rope of pearls. Produced on a legitimate stage, this fantasy should prove an interesting addition to the dearth of new musico-dramatic spectacles. Highest praise must be accorded these young singers for mastering the difficult vocal line—a cross between the *Sprechgesang* and the lyrical *diseuse*.

■ That pesky little bug, the virus, seems to have launched a successful invasion upon the field of music. Only two weeks ago it had caused Yehudi Menuhin to cancel his appearance with the Cleveland Orchestra; the artist was ably replaced by Josef Fuchs in the Brahms Concerto. Last week the scheduled engagement of the talented young Hungarian conductor Ferenc Fricsay came to naught, and a hurried SOS brought Jonel Perlea to the podium of Severance Hall at virtually the last moment. In a program of most familiar masterpieces Mr. Perlea aroused a high degree of enthusiasm for his superior musicianship and sensitivity of inter-

EASTMAN SCHOOL *of* MUSIC

of THE UNIVERSITY OF ROCHESTER

Howard Hanson, *Director* **Allen I. McHose, *Director, Summer Session***

Undergraduate and Graduate Departments

SUMMER SESSION, June 27—August 5, 1955

FALL SESSION, September 19, 1955—June 1, 1956

For further information address:

Arthur H. Larson, Secretary-Registrar

Eastman School of Music, Rochester, New York

KATJA ANDY
PIANIST
De Paul University School of Music
64 E. Lake St., Chicago FI. 6-400

THADDEUS **KOZUCH**
PIANIST — TEACHER
De Paul University - Northwestern University
Chicago, Ill. Tel. SP. 7-6334

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

ANDREW FOLDI
BASSO — Lyric Theatre of Chicago
Director Opera Workshop, De Paul University
64 E. Lake St., Chicago FI. 6-4000 MU. 4-3428

SAROYA-ONOFREI
Voice — Opera Workshop
618 Fine Arts Bldg., Chicago, Ill.
Tel. WA. 2-7497 Res. EA. 7-2056

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: "Interstate Musicians"
Suite 1323 Kimball Bldg. Chicago, Ill.

Allan KELLER
TENOR
186 Millbridge Rd., Riverside, Ill. WE. 9-9838 RI. 7-0800

OLIVE WALL
PIANIST - THEORIST - CONCERT COACH
American Conservatory Chicago, Ill.

BLYTHE OWEN
COMPOSER — PIANIST
Cosmopolitan School of Music
1625 Kimball Bldg. Chicago, Ill.

CHOIR PLACEMENT BUREAU
We place in Church Positions
DIRECTORS — ORGANISTS — SINGERS
Leeanna Lehault Studio, Kimball Bldg. WA. 2-7519

GUSTAV DUNKELBERGER
Mus. B., Ph. B., A.M., Mus. D.
PIANO • THEORY • LECTURES
Suite 1027, Kimball Bldg., Chicago, Ill. WA. 2-0324

Alice **BARAN**
CONCERT PIANIST
825 Orchestra Building Chicago 4, Illinois

HARVEY **RINGEL**
Baritone Conductor
Teacher of Singing
Chicago Musical College, 430 S. Michigan Ave.

RICHARD **WOZNY**
PIANIST — TEACHER
1525 Kimball Bldg., Chicago WA. 2-1385

pretation. Indeed, it seemed as if he imbued each composition with a certain freshness that lent charm and color to thrice-familiar music. Weber's *Oberon* Overture had a fairylike quality; Beethoven's Seventh Symphony soared in joyous splendor, and even the last movement, which to this reviewer, always suggests a certain "grind-organism," was rendered more palatable in the conductor's treatment. Ravel's Valses and his orchestration of Moussorgsky's "Pictures at an Exhibition" closed this exhilarating evening with an ovation for the Roumanian guest conductor.

■ Chamber music in its finest form is being presented by Leonard Shure, pianist, and Josef Gingold, violinist, at the Music School Settlement. On this occasion these two artists were joined by Robert Ripley, cellist, in Beethoven's Trio (Op. 1, No. 1) and Schubert's Op. 99. As an added attraction the two string artists were augmented by violist Tom Brennand in the performance of a new trio by a young Cleveland student, James Randall. It would be unkind to condemn an attempt at music composition on a first hearing, but if our ears do not deceive us, these sounds were the harshest, brashest, most antagonistic sounds imaginable. We emphatically say NO to this kind of sound experimentation.

■ At Severance Chamber Music Hall a newly formed String Quartet made its bow before a large and enthusiastic audience. Two of the young artists comprising this Clarement Quartet are former Clevelanders: Irving Klein, cellist, and William Schoen, violist. Marc Gottlieb and Alfio Pignotti are the two violinists of exceptional talent. In fact, these young artists performed the Haydn C Major Quartet (Op. 74, No. 1) and the wonderful Beethoven Op. 95 with youthful exuberance and splendid coordination. Paul Creston was represented by an ingratiating work, his Quartet Op| 8. Its four movements offered music of enviable charm and exemplary construction. At the Museum of Art, Nell Tangeman was heard in a delightful song recital with Henri Arcand at the piano. Her program of exquisite artistry consisted of four songs by Verdi, a group of Richard Strauss, one group by Berlioz, and songs by three Americans: Theodore Chanler, New Rorem, and Aaron Copland. The audience was most enthusiastic.

■ After an absence of several years, Marian Anderson appeared at Music Hall under the Bernardi management. With Frank Rupp at the piano, the famous contralto was feted by a certain faithful following. Publicity surrounding her recent engagement by the Metropolitan Opera helped to swell the size of her audience, which in recent years had shown a tendency to decline.

■ The Chamber Music Society presented the I Musici Chamber Orchestra at Severance Hall, and in every way this famous group lived up to its exalted reputation. Their offerings were finely etched and of classic concept. Response of the audience was ovational.

■ At a Sunday Twilight Concert Cleveland's talented young pianist Dorothy Humel performed the Grieg Piano Concerto with warmth and technical elan, with Associate Conductor Rudolph Ringwall conducting the orchestra. This concert ushered in an entire week of 10 Children's Concerts conducted by Mr. Ringwall as a feature of music education in the Public Schools.

■ At the Higbee Music Center the Fortnightly Musical Club presented Ethel Tyler, soprano, in a group of songs by Grétry, Pierné, Fauré, and Bachelet. Joseph Koch, violinist, was heard on the same program in a group of compositions by Viotti, Kreisler, Brahms, and the Cleveland veteran composer and violinist Charles Rychlik. Gwen Stephenson accompanied.

The radio premiere of Leslie Kondorossy's The Voice, *a one-act opera heard over WSRS on Jan. 9, had the same cast as the world premiere at Cleveland's Severance Chamber Music Hall on May 15, 1954. Left to right: Dr. Edward G. Evans Jr., conductor; William Martin, tenor; Mrs. Edward G. Evans Jr., soprano; Caroline E. Kulin, secretary and treasurer of The American New Opera Theater Society; and Mr. Kondorossy.*

■ Mr. Ringwall chose an interesting Ballet program for his recent Twilight Concert. It consisted of Beethoven's "Creatures of Prometheus"; Pas de Six from Rossini's *William Tell;* the Sylvia Suite by Delibes; "Dance of the Hours" from *Gioconda;* the Suite from Khatchaturian's *Gayne;* excerpts from Copland's *Billy the Kid;* and the Berceuse and Finale from Stravinsky's *Fire Bird.* ROSE WIDDER

CHICAGO

■ Three of this season's most important music events occurred within the period of Bruno Walter's eighth visit as guest conductor of the Chicago Symphony Orchestra—I Musici's superb concert, Rudolph Serkin's particularly memorable recital, and a performance of Mahler's "Resurrection" Symphony conducted by Walter. It was the 60th anniversary of Walter's first hearing the music, as a youth of 19 in Hamburg, when Mahler

Desire Defauw, Jennie Gaudio (violinists), Marion Hall, Jeanne Defauw (pianists), and Milton Preves (violist) are shown (L to R) following the musicale given at the meeting of the Society of American Musicians at the Cordon Club in Chicago on Jan. 10, at which Mr. and Mrs. Defauw were guests of honor. The musicians—with cellist Jenska Slebos (not in picture)—were heard in performance of Mrs. Defauw's Quintet for Strings and Piano (composer at the piano), and Brahms' F Minor Quintet (Op. 34), with pianist Marion Hall.

played the score for young Bruno, who was to become his most devoted disciple and interpreter. There was remarkable union of spirit between the orchestra, soprano (Nancy Carr), contralto (Lillian Chookasian), and choir (Northwestern Choral Union).

The last of the Chicago Symphony's guest conductors during Reiner's mid-season vacation, was his associate, George Schick. His Tuesday and mid-week concerts (Jan. 25, 27, and 28) introduced five works not previously played at these concerts. Two of them featured the orchestra's expert trumpet soloists—Adolph Herseth, in Haydn's Concerto for Trumpet and orchestra. On the following program, Herseth and Rudolph Nashan played Manfredi's Concerto for Two Trumpets and String Orchestra.

Schick also programmed Dvorak's Slavonic Rhapsody No. 3 and his fourth symphony, paying respect to his countryman with spontaneous and authoritative performances of a true national flavor; and Reger's Variations and Fugue on a Theme by Mozart (Op. 132). Reger has written skillfully, but his heavy handling of Mozart's lovely theme, so charmingly treated by the master himself in his most beautiful of piano sonatas, the A Major, became tedious and overlong.

■ The newly organized Chicago Artists for Chamber Music (James Dutton, Director) gave the third of four morning musicales scheduled this season at the Arts Club, on Jan. 26, with Rudolph Ganz and The Fine Arts Quartet as guest artists.

■ The Illinois Opera Guild's January meeting at The Arts Club held particular interest, for plans were announced concerning The Lyric Theatre of Chicago, which the Guild benefits so substantially. An enjoyable program was well presented by advanced students from Robert Long's vocal studios. Operatic arias and duets from ten operas, ranging from Mozart to Menotti, were sung with taste, musicianship, and conspicuous talent by Joan Volek (coloratura soprano), Norma Williams (soprano), Keith Frame (tenor), and Dennis Burke (baritone).

■ Four guest conductors have recently been engaged for the 1955-56 season (the 65th) of the Chicago Symphony Orchestra. They are: Karl Boehm, general director of the Vienna State Opera; Carlo Maria Giulini, conductor of the La Scala Opera in Milan; Paul Paray, music director of the Detroit Symphony; and Bruno Walter, who will be fulfilling his ninth engagement as a guest of the Chicago orchestra. These engagements will represent Boehm's and Giulini's first appearances with an American orchestra in the United States.

Also announced are some of the soloists already engaged for 1955-56. They include pianists Geza Anda, Rudolf Serkin, Artur Rubinstein, Walter Gieseking, and Wilhelm Backhaus; violinists Nathan Milstein, Jascha Heifetz, Camilla Wicks, and John Weicher; cellists Gregor Piatigorsky and Janos Starker; sopranos Elisabeth Schwarzkopf, Inge Borkh, Roberta Peters, Christel Goltz, and Hilde Gueden; mezzo-soprano Jennie Tourel; tenor Leopold Simoneau; baritone Louis Sudler; and The Concert Choir.

Geza Anda, Inge Borkh, Christel Goltz and Leopold Simoneau will all be making their debuts as soloists with the Chicago Symphony. Wilhelm Backhaus has not played with the orchestra since its 32nd season (1922-23).

DOSHA DOWDY and RENÉ DEVRIES

ATLANTA

■ The scheduled appearance of Igor Stravinsky on Jan. 31, as first guest-conductor to lead the Atlanta Symphony Orchestra (Henry Sopkin, conductor), was awaited with keen anticipation. Speculation was rife as to his podium prowess and the type of program he would present. No little apprehension was voiced lest the arch-revolutionary of the 20th Century might offer an entire evening of his own works—a fearsome prospect to a considerable segment of local concert goers who still regard the *Firebird* Suite as a baffling enigma.

But, to paraphrase Caesar's laconic message—he came, he conducted, he conquered. In five meticulous rehearsals he brought the orchestra to a new and amazing level of performance, eliciting a sensitivity of nuance and rich tonal textures of which one had never even imagined the instruments capable. He conducted quietly and without histrionics. Every gesture was meaningful and tellingly effective. The players, eagerly intent, gave him their best—in fact they surpassed themselves.

In the first half of the delectable program were juxtaposed the Serenade No. 6 in D Major by Mozart and the Serenade in C Major (Op. 48) by Tchaikovsky; after the intermission came Stravinsky's "Scenes de Ballet" and Suite from *Petrouchka*, with Ralph Lawton, resident pianist, ably collaborating.

It was distinctly surprising to discover in the awesome iconoclast an eclectic musician of broad sympathies, who brought to the Mozart all the grace, finesse, and exquisite precision that is its due, and who paid tribute to his famous compatriot in a reading of the Serenade in C that was as richly romantic and sensuously beautiful as the most ardent Tchaikovsky devotee could have desired.

MARGUERITE BARTHOLOMEW

Rocamora Appointed Artistic Director of Hollywood Bowl

The appointment of Wynn Rocamora as Artistic Director of the Hollywood Bowl by unanimous vote of the Board of Directors was announced recently by Mrs. Norman Chandler, president of the Hollywood Bowl Association. Mr. Rocamora, well known west coast artists' manager, will supervise the planning of all programs for the forthcoming season of Symphonies un-

RAISA-RIMINI
VOCAL STUDIOS
Seneca Hotel, Apt. 423 SU. 7-2380

MARIA HUSSA-GREVE
TEACHES
Opera — Lieder — Oratorio — Dramatics
Sherwood Music School

GILBERT REESE american cellist
Management
BERTHA OTT
Kimball Bldg., Chicago 4, Ill.

der the Stars and Hollywood Bowl Pops, which begins July 7th, as well as handle negotiations with visiting conductors, soloists and other guests to be featured at the Bowl this summer. John Barnett, associate conductor of the Los Angeles Philharmonic Orchestra and for the last two years Music Director of the Hollywood Bowl, has been retained in this capacity, Mrs. Chandler announced, and William Severns will continue as manager.

Hilsberg Re-appointed Conductor Of New Orleans Symphony

Alexander Hilsberg's contract as conductor and music director of the New Orleans Symphony has been renewed for the next three years, thus assuring New Orleans of Hilsberg as conductor until 1958, Gen. L. Kemper Williams, president of the symphony society recently announced. Simultaneously with the announcement of Mr. Hilsberg's contract renewal came the news that the symphony season has been extended from 22 to 25 weeks.

Marian Anderson Sings At White House

At the invitation of President Eisenhower, Marian Anderson sang at the White House banquet for President Paul E. Magloire of Haiti on Wednesday, Jan. 26. This was the noted contralto's second White House appearance. She last sang there during the visit of King George VI and Queen Elizabeth in 1939.

LOUIS SUDLER, *baritone, will appear in concert for the 64th Continental Congress of the D.A.R. at Constitution Hall, Washington, D. C., on April 18. In a recital for the National Council of State Garden Clubs (May 22) in the Grand Ballroom of Chicago's Palmer House, Mr. Sudler will feature Arne Oldberg's "St. Francis of Assisi." As president of Chicago's Civic Music Association, he is currently busy with plans for the annual Children's Song Festival in Orchestra Hall, April 24.*

SAN FRANCISCO

■ The Juilliard String Quartet has always drawn kudos from critics and public alike in these parts, but this season, more than ever, their youthful exuberance and unique individual virtuosity made their concert of Haydn, Berg, and Beethoven at the Marines Theatre, a tremendous occasion. Haydn's Opus 54, No. 1, opened the program and received traditional handling; the Anton Berg Lyric Suite followed. But the surprise of the evening—Sunday, by the way, with regretfully small attendance—was the great Beethoven Quartet in E Minor (Op. 59, No. 2).

■ Pianist Karl Ulrich Schnabel commands audience interest for his own fine interpretative powers and scholarly approach, no matter how much listeners compare him with his illustrious father. Any comparisons, so far as this listener is concerned, are in favor of Karl Ulrich, whose playing although remarkably like the great Artur's exudes a warmth and ingratiating personality all its own. His sensitiveness to delicate shadings of tone color produces enchanting poetic phrases. Combined with it is an impeccable virtuoso technique, which helped make the Beethoven Sonata in E Major (Op. 109) a memorable musical experience. Perhaps his powerful left hand at times seemed overdominant. Like his father, the younger Schnabel does not extend his solo program material beyond the Romantic period, therefore, his recital of Beethoven, Schubert, and Chopin was polished off with four Liszt numbers from "Annees de Pelerinage." This was Karl Ulrich's first California concert, and it is regrettable that his evening at the Veteran's Auditorium had the competition of the Ballet Theatre at the Opera House next door.

■ Three million dollars is a staggering sum, but this amount is the ultimate goal of the San Francisco Symphony Foundation for an endowment fund to sustain the orchestra. Encouraged by the tremendous success of last year, when $62,000 flowed into its coffers, the Foundation is again launching a drive to encourage still wider citizen participation in financing the symphony. "The Merchants' Concert" was given at the Opera House Feb. 1 to the thousands of merchant-employees who purchased $10 memberships last season and through the persuasion of Foundation President Philip Boone are being encouraged to double their number this year. The program was one to appeal especially to the audience, with Dvorak's Carnaval Overture, Respighi's "Fountains of Rome," and the suite from "The Damnation of Faust" by Berlioz, all under the spirited baton of Conductor Enrique Jorda. Robert Mueller, pianist, was soloist in the Beethoven C Minor Concerto, which he delivered with profound insight and clean, crisp technique. MRS. FRANCES M. REDEWILL

LOS ANGELES

■ Exciting variety and attainments have marked the mid-seasonal musical activities of the Los Angeles area.

SCHOENFELD
ALICE—concert-violinist
ELEONORE—concert-cellist
885 Mendocino St., Altadena, Cal. SY. 8-6505

OSCAR WAGNER — *Pianist*
Formerly Dean, Juilliard Graduate School
339 N. Hobart Place, Los Angeles 4, and
Building 440, Univ. of Utah, Salt Lake City

ROBINSON Della Howell
Voice Builder — Concert Artist
1656 Midwick Dr., Altadena, Calif.
Tel.: SYcamore 7-6533 or SYcamore 3-2613

LILIAN BACKSTRAND **WILSON**
Voice
UNIVERSITY OF SOUTHERN CALIFORNIA

FLORENCE RUSSELL
VOICE BUILDER — MUSICAL COACH
30 years successful teaching
424 No. Larchmont Blvd. Los Angeles 4, Calif.
Telephone: HOllywood 9-6684 N.A.T.S.

The BARTHOLOMEWS
LeRoy—Teacher of Singing, Member of So. Cal. N.A.T.S.
Alma—Teacher of Piano
522 No. Brand Blvd., Glendale, Cal. CI. 3-8873

Julia Bal de Zuniga
PIANIST—TEACHER
Faculty Member, Los Angeles Conservatory
1627 N. Martel Ave., Hollywood 46, Cal. HOllywood 7-3213

ANNA FITZU VOCAL TEACHER OPERA COACH
22 Leading Roles With the Metropolitan and Chicago Opera Companies
DEBUTS GUARANTEED
6533 Cahuenga Terrace, Los Angeles, Calif. Tel: HOllywood 2-4090

JAN **POPPER**
Director of Opera Workshop, U. of Calif., L. A.
Conductor Lecturer Coach
Lecture-recitals with Beta Popper, Mezzo-Soprano
Opera Art-Songs Folklore
Limited number of engagements accepted

MME. BELLE FORBES CUTTER
VOICE
7526 Fountain Ave., Hollywood 46, Cal. Tel. GLadstone: 8375

AMERICAN SCHOOL OF DANCE
EUGENE LORING, DIRECTOR
COMPLETE DANCE EDUCATION All Techniques and Theories
7021 Hollywood Blvd., Hollywood 28, Cal. Tel.: HOllywood 7-1156

With baritone William Warfield and 'cellist Gregor Piatigorsky as the respective soloists, the two post-holiday concert pairs of the Los Angeles Philharmonic Orchestra under Alfred Wallenstein's baton have soared thrillingly above the average level. Warfield's singing of excerpts from "Elijah" and "Judas Maccabaeus," of the "Credo" from *Otello,* the first set of American songs by Aaron Copland, and spirituals arranged by Hall Johnson was marked by unusual interpretative intelligence and innate dramatic flair. He uses his voice with uncanny skill and communicative power. Wallenstein's conducting of the Sixth Symphony by young Peter Mennin revealed a work which was powerfully advanced, superbly integrated, arresting within a predominantly conservative structural frame, and continuously flowing in its lyric line.

The Piatigorsky concert (judged by its Pasadena Civic Auditorium offering) was one of the most towering achievements of Wallenstein's 12-year reign here, and was matched at every moment by the utterly brilliant execution and thrillingly passionate tone and drama of Piatigorsky's playing of Strauss' "Don Quixote" variations and the "Schelomo" of Ernest Bloch. The homogeneity of sound was uncanny to one who has listened so long with such frequent dissatisfaction; throughout the evening there was a feeling of ease, of subtlety, of coloration. Yet with this relaxed quality there still was tremendous intensity of emotion. Barber's "School for Scandal" Overture and the second "Daphnis and Chloe" suite received equally arresting performances.

■ The Los Angeles Chamber Symphony's second concert at U.C.L.A. was an opera evening led by Dr. Jan Popper, and featuring the American premiere of Eugene Zador's one-act musical satire, *X Mal Rembrandt.* This witty farce on art frauds—a 1930 Universal prize-winning libretto by Camilla Palffy-Waniek, cleverly translated into English as *Forever Rembrandt* by Henry Reese—had one of the finest casts of local singers we have heard in some time. Included were sopranos Bonnie Murray, Dolores Davis, Adrienne Aye, and Beta Popper; tenors Burl Dean Smith and William Parsons; baritones Heinz Blankenburg and Francis Barnes; and basso De Los Jewkes.

Though Zador's lyric line is very expressive, the opera has no arias, *per se,* and the voices are cradled by a bristlingly dissonant maze of orchestration which was led with the utmost cunning as to balance by Dr. Popper. Zador reduced his orchestra from 65 to 35 for this performance, which was so well staged by Dr. William Melnitz that it was among the best-acted operas we have witnessed. Mozart's *The Impresario* was a delightful curtain-raiser to *Forever Rembrandt,* and boasted some superb singing by the Misses Murray and Davis.

■ Across town, and at the other end of the alphabet, U.S.C. revived d'Albert's gripping "verismo" opera, *Tiefland,* with Dr. Walter Ducloux conducting and Hans Busch as stage director. Only Gerald McKee as Pedro could be termed outstanding—though even his case was one of promise as a future Wagnerian-type tenor. The largely student orchestra was thrillingly rich in the d'Albert music under Ducloux' leadership, and the opera proved so stirring and beautiful that one hopes it will not be another 25 years before it is heard here again. Other major roles were sung by Scotte Sloan, Vasilikii Loukas, and Winifred McEwen alternating as Marta, Fred Smith, Mary Asteriou, and Robert Back.

Eugene Zador's comic one-act opera Forever Rembrandt *received its American premiere in Los Angeles on Jan. 16 under the baton of Jan Popper. The sparkling work was sung by a cast of young professionals accompanied by the Los Angeles Chamber Symphony Orchestra. The English version was prepared by Henry Reese. Left to right: Heinz Blankenburg (The Painter), Dean Smith (Museum Director), Beta Popper (The American Lady), Adrienne Aye (Lori), Bonnie Murray (She), William Parsons (He), and Francis Barnes (Museum Guard).*

■ Earlier in the season a new operatic venture, The Opera Foundation of Los Angeles, gave six performances, stressing local singers and dual presentations in English and the original libretto tongue. Backed by a local manufacturer, D. B. Lewis, and artistically headed by Carl Mastroianni, the company boasted many little-known but excellent singers.

Unfortunately the operative know-how of the new troupe was almost abyssmally inept. The company played English and Italian paired performances of *Traviata, Bohème,* and *The Barber* in six successive evenings which followed the San Francisco Opera's local visit by only 10 days. Staged in a motion picture theatre on an insufficiently deep, ill-lit stage on which no extensive rehearsal could be held, limited to virtually no orchestra rehearsals, and with the good artists undermined by injudiciously selected singers, the net result was an extreme unevenness. Further cutting attendance was the fact that concerts by the Philharmonic and "name" recitalists unduly conflicted with the embryonic operatic venture.

Despite these grim tidings, the venture had qualities which warrant a more efficiently managed and publicized second try; the need for a repertory opera company here is very great, if only for the many fine singers who could gain experience in its ranks.

■ The round of recitals in recent weeks has been marked by an unusual number of truly outstanding artistic successes. Joseph Szigeti's violin playing for the new B'nai B'rith Messenger Foundation was the acme of interpretative insight and elegance, and he was wonderfully accompanied by Emmanuel Bay. Jennie Tourel's concert for Elmer Wilson in Pasadena, with George Reeves at the keyboard, was a model of programmatic variety and skillful use of her voice to the limits of its ability. Gabor Rejto's 'cello recital, with Gwendolyn Williams Koldofsky assisting at the piano, was a model of distinction and readjustment following the sudden illness of pianist Maxim Schapiro, who was to have played for this Koldofsky Memorial Scholarship benefit at U.S.C. with Rejto.

Others scoring high on the recital listings were violinist Tossy Spivakovsky for the Beverly Hills Artists Assn.; Eugene List's piano concert for the recently returned manager, Mary Bran; Antonio Galla-Rini's accordion recital for the Los Angeles Conservatory of Music; John Browning's fascinating display of musicianship in his piano concert on the Occidental College series; Marilyn Neeley's testing of the fine piano program she will soon play in New York's Town Hall; and the duo-recital of violinist-pianist Elizabeth and Harlow Mills.

■ The holiday period was enlivened by visits of the Old Vic's *A Midsummer Night's Dream* troupe, the London Festival Ballet, and the Salzburg

Marionette Theatre. The pageantal staging and dancing of the Shakespeare play was utterly entrancing to behold, but lost its poetic verbal impact in the vast reaches of 6,500-seat Shrine Auditorium. This huge hall also served to negate some of the effectiveness of the London Festival Ballet, whose acrobatic Hungarian refugee team of Nova Kovach and Istvan Rabovsky thrilled the crowd even though their absence of style was at times disconcerting. Highlights of the visit were the *Alice in Wonderland* ballet and two *Petrouchka* performances led by Igor Stravinsky as guest-conductor on Christmas night and New Year's eve. Perhaps because of the holidays, attendance at some of the presentations was down, as it was at the exquisite and tasteful series of Salzburg Marionette programs.

C. SHARPLESS HICKMAN

Paray Renews Contract With Detroit Symphony

John B. Ford, president of the Detroit Symphony Orchestra, Inc., has announced the signing of Paul Paray to a new contract as music director and conductor of the orchestra. Terms of the two-year agreement call for Paray to conduct the orchestra through seasons 1955-56, 56-57. The contract was negotiated in Detroit by Howard Harrington, Detroit Symphony manager, and Arthur Judson, Paray's personal representative. Harrington announced at the same time that under terms of a new union master-contract with the Detroit Federation of Musicians, the orchestra's 1955-56 winter season will be extended from 22 to 24 weeks. The orchestra will again present 18 evening concerts in the Detroit Masonic Auditorium under the contract terms.

A gay Palm Beach party hosted by the Luben Vicheys at the Patio Club. In the group are Maestro Erede and the basso (third from left), both of the Metropolitan Opera Association, Mrs. Vichey (third from right), Constantine Vichey (second from right), and the other cheerful guests including (at the far right) the eminent New York voice teacher, Samuel Margolis, who was at the time a house guest of the Vicheys in their Lake Worth home.

Jackson Symphony To Premiere W. G. Still's "Little Song"

On Feb. 15 the Jackson Symphony Orchestra (Theodore Russell, conductor) will give the world premiere of "Little Song," a theme and variations for orchestra by William Grant Still. This will be the first time the composer, who was born in Woodville, Miss., has been honored by a premiere in his Home State.

The "Little Song," intended for children's concerts, presents the transformations of a theme as it visits young people in various parts of the United States. It depicts the playing of an Indian boy in the Southwest, the lullaby of a Creole mother in Louisiana, the dance of a Chinese mother in California, etc.

The Jackson Symphony Orchestra, now in its 11th season, has presented four to eight concerts per season, including children's concerts, concerts for the white and colored population, "pops" concerts, in addition to its regular subscription series. This premiere of Grant Still's composition is the first time a Mississippi composer has been given a premiere by the Jackson Symphony Orchestra.

Amato Opera Company To Appear at West Point

The United States Military Academy at West Point will present the first opera ever presented by or at the Academy on Feb. 21. It will be the Amato Opera Theatre's production of Puccini's *La Bohème,* the same production that was presented to packed houses in New London and New Haven in November and December and was well received by both press and audiences.

The Amato group will go to West Point under the auspices of the Dialectic Society, the Cadet dramatic club, and negotiations were conducted through Lt. Col. Cranston E. Covell, Officer-in-Charge of the Society. This engagement continues the recent policy of the Amato Opera to expand its operations to include touring, which was begun with the New Haven and New London appearances.

Cast will include Dolores Mari, whose *Butterfly* at City Center last fall was pronounced excellent by critics, as Mimi; Serafina Bellantoni as Musetta, a role in which she was praised by critics in New London and New Haven; James Cosenza, Alice M. Ditson award winner, as Rodolfo; and Chester Ludgin, of the cast of *The Saint of Bleecker Street,* as Marcello.

80th Birthday Celebration For Monteux

Pierre Monteux, who first conducted the Boston Symphony Orchestra 39 years ago, will celebrate his 80th birthday on Monday, April 4, and has generously agreed to conduct a special concert with this Orchestra on the evening of that day. The concert will be given in Symphony Hall for the benefit of the Orchestra's Pension Fund. In recognition of all that he has done for this Orchestra, there will be a special greeting to the octogenarian in the intermission. Mr. Monteux has asked Leon Fleisher, the young pianist born in San Francisco whose career he has furthered, to take part in this concert, and Mr. Fleisher will likewise donate his services. The program will be devoted to Beethoven, and will consist of the "Egmont" Overture, the Piano Concerto No. 4 in G Major, and the "Eroica" Symphony.

Roger Wagner Chorale To Kenneth Allen Associates

The Roger Wagner Chorale, which has for several years provided most of the choral work for motion pictures and West Coast-originated television shows, will make its first transcontinental tour next January, February and March under the Kenneth Allen Associates banner. The touring chorale consists of 30 voices, and is accompanied by two pianists.

The Roger Wagner Chorale has been in existence as a professional chorale about eight years. It started out as a small ensemble in Los Angeles devoted to the singing of madrigals and early unaccompanied music. In the course of one year it enlarged to 60 voices and sang with major orchestras in the western part of the United States. In 1952 the Chorale received the award for the best *a cappella* recording in 1952 by both the *Saturday Review of Literature* and the *New York Times.* In June of 1953 the Chorale made a special trip to London to sing in the Coronation Festivities, and followed this with a successful tour of the Continent.

American Works Programmed

The second and third performances of Charles Mill's Theme and Variations will be given on Feb. 24 and 26 by the Cleveland Symphony Orchestra in Cleveland under George Szell. It was first performed on Nov. 8, 1951 by the N. Y. Philharmonic under Mitropoulos, who commissioned the work. . . . Rudolf Firkusny has included Richard Cumming's Andante and Scherzo in his repertoire. Originally the second and third movements of a piano sonata written for and dedicated to Mr. Firkusny, they have been programmed 15 times for the pianist's current tour.

THE INTERNATIONAL SCENE

Young American mezzo-soprano BETTY ALLEN, *aboard the* Queen Elizabeth *prior to sailing for Europe for extensive concert tours this season. As an exchange artist between the National Music League and the Jeunesses Musicales in France, Miss Allen will give more than 25 concerts in North Africa, and will later be heard in Paris and throughout Italy.*

GERMANY

■ With the same scepticism which marks the Western reaction to any change in Soviet policy, West-Berliners observe the new trends in the East-Berlin cultural scene, especially those of a musical nature. Too often a temporary suspense of ideological pressure has been remedied by the immediate putting on of an even less endurable straitjacket. One wonders whether the present comparative mildness will not be followed by new Procrustean demands before long—whether it is not meant, indeed, to trick us into the acceptance of something which only later will reveal its vast political consequences.

For that there exists a new course can no longer be overlooked. Hindemith and Stravinsky are nowadays performed in East Berlin. Kleiber has conducted what must be called a grandiose performance of Karl Amadeus Hartmann's Sixth Symphony, the Staatsoper announces Alban Berg's *Wozzeck* for the new season; at another symphony concert his Concerto for Violin will be played. All this is already astonishing enough, as the names of these composers had been banned for years from East German programs. The scope has been extended so far to include even Arnold Schoenberg—indeed, his works were the mainstay of a recent discussion held by the official East Berlin Academy of Arts. At this occasion Schoenberg's String Quartet (Op. 7), the *a cappella* chorus "Friede auf Erden," four lieder from the "Buch der hängenden Gärten" (Stefan George), and the piano pieces (Op. 11, 19, and 33a) could be heard. Hanns Eisler, a former pupil of Schoenberg and now the composer of the East German national anthem, delivered a warmhearted lecture on his master with some brilliant formulations. The résumé, however, seems questionable: only after the more complicated works of the classics have become familiar to the general public, will it be possible to discuss anew the output of Schoenberg and those other composers who represent the dusk—even if a very noble one—of bourgeois culture. But does this not mean waiting till Doomsday?

■ After its world premiere at Salzburg last year, Heinrich Strobel's and Rolf Liebermann's *opera semiseria, Penelope,* received its first German stage performance at Frankfort. Without the splendid cast of the Salzburg Festival, where the truly impressive production covered the serious faults inherent in the work, the success was by no means unanimous, and the tactics of the author-composer to burden the director with the whole responsibility for this seems a rather cheap excuse. The cast was as good as Frankfort could afford. Whether Colette Lorand and Willi Wolff can compete with Christel Goltz and Kurt Böhme is another question. Georg Solti conducted.

■ In its series "Music of the Time," the Cologne broadcast offered two unusually interesting programs. The first included chamber music. Framed by Roger Session's Second String Quartet and Nikos Skalkotta's Ten Sketches for Strings, one heard Stravinsky's Three Shakespeare Songs, as well as works by Michael Gielen and Luciano Berio. The other program, conducted by Hans Rosbaud, centered around the European first performance of Schoenberg's Kol Nidre, with Alban Berg's Five Orchestralieder (after picture-postcard texts from Peter Altenberg), André Jolivet's Ritual Dances, and Bartok's Cantata Profana completing the highly attractive bill. In one of the routine concerts, Markevitch conducted Satie's "Parade." The Cologne opera house has staged a new production of Gottfried von Einem's *Danton's Death.*

■ The publication of the first volume of a new edition of Mozart's complete works has been the occasion of a festivity sponsored by the Cologne broadcast. The Neue Mozart Ausgabe is a collaboration between the Mozart institutions of Salzburg, Vienna, and Augsburg, with an international assembly of musicologists of worldwide reputation. The whole undertaking will be subdivided into 10 series, consisting of 35 work groups. Until January 27, 1956, the bicentennial of Mozart's birth, some important volumes are expected to have been handed over to the public, but of course it requires years before the venture, so often started and yet never finished before, will be brought to an end. The first volume contains, among other works, the compositions for two pianos and the "Kleine Nachtmusik." The editor of the Neue Mozart Ausgabe, Dr. Ernst Erich Schmidt of Augsburg, reported on the history of the existing Mozart issue, dating back to the Oeuvres Complètes of 1791. The symphony orchestra of the NWDR Cologne, conducted by Hans Schmidt-Isserstedt, contributed the G Minor symphony (KV. 185), the Munich great Kyrie (KV. 341), and the "Jupiter" Symphony. Even the President of the West-German Federal Republic, Prof. Theodor Heuss, could be seen among the great number of honorary guests. HORST KOEGLER

VIENNA

■ The last day of the old year was marked by the premiere of a new production of Donizetti's *Don Pasquale* in the Staatsoper. Young Michael Gielen conducted, and the vigorous and polished performance was mainly due to his fine musicianship. Emmy Loose, Waldemar Kmentt, Erich Kunz, and Oskar Szerwenka (Don Pasquale) were the stars.

New Year's morning was celebrated by an overcrowded Musikvereinssaal and by hundreds of thousands on the radio, together with the Vienna Philharmonic, in their traditional New Year's Concert featuring the most beautiful pieces of the Strauss dynasty. Concertmaster Willy Boskovsky played his fiddle and conducted with the bow, replacing the late Clemens Krauss, who had been the traditional conductor of the famous New Year's Concert for many years.

A month of interesting concerts was started with that homage to Johann

Strauss, and with the Beethoven recital by the great pianist Wilhelm Backhaus (Jan. 2), which has also become a firm tradition in recent years. The most significant event was the first visit to Vienna in 12 years of Edwin Fischer, probably the most beloved of Europe's great pianists. Unfortunately he was physically handicapped in his right hand and could not play Beethoven's "Emperor" Concerto as brilliantly as he wanted to. However, in his solo recital he proved to be one of the greatest musicians of today. A concert, in which he was joined by Wolfgang Schneiderhan (violin) and Enrico Mainardi (violoncello), was easily the highlight of the present music season.

■ Among the song recitals, Irmgard Seefried's evening won the prize easily. Her voice is in extremely fine condition now, and her artistry is incomparable. (Gertrude Pitzinger, alto, comes close to her, and is still most impressive.) A big surprise was the powerful and still flawlessly beautiful voice of the famous Dusolina Giannini, who gave a somewhat sensational lesson in lieder singing. Since the president of the Vienna Academy of Music was of the same opinion, Dusolina Giannini will teach here next fall.

■ Georg Solti (instead of Furtwaengler) will conduct *The Magic Flute* at the Salzburg Festival. . . . Charles Munch has been engaged for the Salzburg Festival concert that originally was to be conducted by Furtwaengler. . . . Not Heinz Arnold but Herbert Graf will stage *Die Meistersinger* at the opening festival of the Vienna Staatsoper (special wish by conductor Fritz Reiner).

DR. ERICH JANTSCH

TORONTO

■ Toronto enjoyed a brilliant recital by the Polish pianist Alexander Uninsky at the Eaton Auditorium on Jan. 13. Uninsky has a tremendous technique, and this was evidenced particularly in the Liszt Sonata in B Minor. His Chopin, as executed, was excellent, particularly the Three Etudes (Op. 25), with which he closed the program. Uninsky's main difficulty lies in carrying off a definitely sustained passage satisfactorily and with a variety of tone color. Interpretatively, one would have liked more interest and perception in the Liszt work and Bach's Partita in C Minor.

■ A special concert was held on Jan. 29 in honor of the late Boris Hambourg, distinguished Canadian cellist, teacher, and original member of the Hart House String Quartet. Artists who contributed their services were Boyd Neel and a string orchestra, Lois Marshall, soprano, and Elie Spivak and Geza de Kresz, violinists. All proceeds were in aid of the establishment of a cello scholarship fund at the Royal Conservatory of Music.

■ This city was surprised by the announcement on Jan. 17 that Sir Ernest MacMillan will retire as permanent conductor of the Toronto Symphony Orchestra at the end of the 1955-56 season. Next year he will do only a portion of the subscription concerts, the main part of the season being handled by five or six guest conductors. Naturally there is considerable speculation on who the several conductors will be, as well as who is going to be the final choice as regular conductor. Toronto has one of the 10 major orchestras on the continent, and whoever takes over will have a formidable job on his hands.

■ The Music Festival at Stratford, in conjunction with the already internationally famous Shakesperean Festival, to be held next summer during July and August, has announced the list of soloists: Isaac Stern and Alexander Schneider (violinists), Elisabeth Schwarzkopf, and Lois Marshall (sopranos), Aksel Schiotz (tenor), Glenn Gould (pianist). Boyd Neel and the Hart House Orchestra will be the resident group throughout the Festival. Final details should be available by the next *Courier* issue.

EZRA SCHABAS

FLORENCE

■ The Florentine "Maggio Musicale," which began to perish from progressive anemia quite a few years ago and lose its leading position among the European Music Festivals, has taken a fresh start towards reconquering that same position and defying the competition of similar organizations, all intent on attracting the greatest number of visitors. For 1955 it has adopted a new slogan: "Festival Internazionale del Teatro Lirico" (International Festival of the Opera), a slogan evidently inspired by a similar one, used by the so-solidly-established "International Festival of the Cinema" in Venice. As the city on the Laguna assembles each fall great crowds of friends of the Cinema, so the "City of the Lily" wishes to gather each spring the passionate lovers of opera in the folds of its big Teatro Comunale. Earlier than usual, a program has already been announced—at least tentatively—which promises quite a big time for those who will respond to the call. Leading ensembles of many different countries are to be invited to present, with their own casts and orchestras, own stage designers and directors, one of their best productions in their original language. The Berlin State Opera is to bring Wagner's entire "Tetralogy"; the München Opera, Strauss' *Ariadne;* the Paris Opera, *Pelleas and Melisande;* the Bolshoi Theatre of Moscow, the original version of *Boris Goudanow;* the Tschech, an opera of Janacek. Negotiations about the contributions of Britain, Belgium, and Austria are still under way. Of course, Italy itself will participate with its best, probably with *Falstaff* and *Otello,* while the Festival will be inaugurated with an unknown opera of Donizetti. A series of ballet productions offered by the New York City Ballet, the Japanese Kabuki group, the famous Yugoslav Ballet, and others will complete the musical list, while amateurs of drama will be invited for a series of new one-act plays by outstanding Italian writers, staged and directed by Maner Lualdi, in the "Little Theatre"—annex of the Florentine opera house. G. S. G.

LONDON

■ After the short Christmas Season of a children's play, the Royal Festi-Hall has now reverted to its normal function. The first full-scale orchestral concert of the 1955 season was by the Liverpool Philharmonic Orchestra, an excellent body of players under the leadership of John Pritchard (who is best known as an operatic

University of Toronto

ROYAL CONSERVATORY OF MUSIC

SUMMER SCHOOL 1955—July 4-July 29

MASTER CLASSES

Aksel Schiotz, voice
Alexander Schneider, violin
Zara Nelsova, 'cello
Pierre Souvairan, piano
Alfred Gallodoro, clarinet-saxophone

COMPOSERS' WORKSHOP

Roy Harris

OPERA WORKSHOP

Herman Geiger-Torel

ORGAN, SACRED MUSIC

Charles Peaker

TEACHER'S COURSES—piano, voice and theory

Distinguished international faculty in voice, instruments.
Summer Study at *Canada's largest Music School.*
Visits to the *Stratford Music Festival.*

For complete information write:—

Boris Berlin, Director

Royal Conservatory of Music Summer School

Toronto 2B, Canada

conductor at Covent Garden and Glyndebourne, and was also engaged for several months at the Vienna Opera). The soloists were the two eminent pianists and composers, Poulenc and Britten, who joined forces in the former's piquant concerto for two pianos. It is attractive and, though written many years ago, does not "date." Other items included Haydn's Symphony No. 80 in D Minor and Bartok's Ballet Suite "The Miraculous Mandarin," in which the orchestra gave evidence of their virtuosity and technical skill.

The B.B.C. Symphony Orchestra, Chorus, and Choral Society opened their series with the first London performance of Vaughan-Williams Christmas Cantata "Hodie" (This Day). It requires a full orchestra, including organ, celesta, and piano, and lasts nearly one hour. There are 16 sections, with the shortest possible break between each, set to words from the Bible and such poets as Milton, Coverdale, Hardy, Drummond, Herbert, and Ursula Wood (wife of the composer). The Cantata commences with a prologue ("Hodie Christus natus est"), and continues with the first of several Narrations in which boys' voices (the Watford Boys' Choir) tells the story of the Nativity. Interspersed are songs, chorales, a pastoral, the March of the Three Kings, and an Epilogue ("Ring out, ye crystal spheres," from Milton's "Hymn on the Morning of Christ's Nativity"). The soprano and tenor soloists were Nancy Evans and Eric Greene. Sir Malcolm Sargent conducted an excellently balanced performance, at the close of which he brought the composer to the platform. This Cantata made an immediate appeal and must be repeated as soon as possible.

Among other recent events at this Hall are a Beethoven Cycle by the L.P.O.—five concerts under Sir Adrian Boult, at the first of which he conducted the "Leonora" No. 2 and the Sixth and Seventh Symphonies. All the Symphonies, with one exception, will be played, and three piano concertos. The cycle will conclude with the Choral Symphony.

At the first of the L.S.O. Sunday evening series, the conductor was the talented young Belgian Edouard Van Remoortel, and the soloist the brilliant American violinist Ruggiero Ricci, who played the Tchaikovsky Concerto. He was at his best in the slow movement.

■ The *Observer* Diagilev Exhibition, which was organized so successfully at last year's Edinburgh Festival, has been transferred to Forbes House, London, and has attracted thousands of Ballet enthusiasts—so many, in fact, that the intended duration has twice been extended. This Exhibition is displayed in a sumptuous setting and includes a unique collection of designs, paintings, costumes, musical scores, photos, and letters covering the period 1909 to 1929. Designs by such famous artists as Bakst, Matisse, and Picasso are also shown, and some of the original costumes worn by the great dancers of his early period, Pavlova and Nijinsky.

■ The Yugoslav National Opera and Ballet Company are in London for a season of opera and ballet at the Stoll Theatre. This theatre, built by Oscar Hammerstein in 1911 as the London Opera House, is threatened with extinction by a syndicate, whose plan is to pull it down and erect offices on the site. One can only hope that this suggested scheme will not go through.

The Yugoslav Company, from Zagreb, comprises over 200 artists, including a ballet of 50, a chorus of 70, and an orchestra of 70. On the opening night, Borodin's *Prince Igor* was staged—a wise choice, as it gave unique opportunities for the entire company. Since the Opera has not been played in London since 1937, it is probably unfamiliar to the postwar generation of opera-goers. This particular performance did not rise above what we in England describe as the provincial standard, largely because, with two exceptions, the principal singers were barely more than adequate. The exceptions were Bernadic as Kontchak, and Mariana Radev as Kontchakovna. Both chorus (especially the women) and ballet were excellent, but the orchestral playing lacked vitality and finish, though they warmed up in the Third Act. The Polovetzian Dances were, by far, the most impressive feature of the presentation.

■ An opera, *Ero the Joker* by Jakov Gotovac, will be played for the first time here during the season and will be reviewed in the next London report: also the world premiere of Michael Tippett's opera, *The Midsummer Marriage*, at Covent Garden.

ARTHUR NOTCUTT

ANTA International Exchange Program Launched

The Honorable C. Douglas Dillon, American Ambassador to France, and Robert W. Dowling, Chairman of the Board of the American National Theatre and Academy, have announced an American "Salute to France" in the form of a Music, Dance, and Drama Festival to take place in Paris this Spring. Professional leaders in all the performing arts have agreed to participate in this project.

The "Salute to France" will open officially on May 19 with a gala performance by the Philadelphia Orchestra, conducted by Eugene Ormandy, in the famous Paris Opera House. Two other performances will be given by the Philadelphia Orchestra in another of France's great national theatres, the Palais de Chaillot.

In organizing the "Salute to France," Mr. Dowling has the assistance of the International Exchange Program of ANTA, which is now engaged in a worldwide effort to encourage American performing artists to travel abroad. The "Salute to France," although independently financed, thus becomes a major project of the International Exchange Program.

American Conductors Abroad

William Steinberg, Musical Director of the Pittsburgh Symphony Orchestra, left for Europe after the organization's performance in Carnegie Hall on Friday, Feb. 11, to appear as guest conductor in sixteen concerts with six orchestras in a five-week period.

Mr. Steinberg is scheduled to conduct the Nordwestdeutscher Rundfunk in Cologne, the Orchestra Del Maggio Musicale in Florence, the Societe Philharmonique in Brussels, the Philharmonia Orchestra and BBC Symphony in London, and the Museums Orchester in Frankfurt. He will return to the U.S. at the end of March for the final concerts of the Pittsburgh season and the Orchestra's late spring tour.

NCAC National Concert & Artists Corporation
Concert Division: Marks Levine, Director
711 Fifth Avenue New York 22, N. Y.

American Piano Trio
Esther Fernandez — George Fiore — Stephen J. Kovacs
3 Steinway Grands on Tour

Norman Carol
VIOLINIST
RCA Victor Records

Naomi Farr
SOPRANO

Irene Jordan
SOPRANO

Eva Likova
SOPRANO

Josef Marais and Miranda
FOLK SONGS OF THE VELD AND MANY LANDS
Columbia and Decca Records

Robert Merrill
LEADING BARITONE — METROPOLITAN OPERA

Julian Olevsky
VIOLINIST

Nell Rankin
MEZZO-SOPRANO — METROPOLITAN OPERA

Carlos Salzedo
HARPIST-COMPOSER

Joseph Schuster
'CELLIST

Ruben Varga
ISRAELI VIOLINIST

Leonard Bernstein, famed American conductor and composer, left on Jan. 30 for Milan, Italy, where he will conduct at La Scala in Milan for three months. After the season at La Scala he will go to Florence for the May Music Festival where he will conduct the European premiere of his opera *Trouble in Haiti.*

During the coming months Paul Strauss will conduct in Stuttgart the first performance there of Menotti's Sebastian Suite, and then proceed to Vienna, where he has been re-engaged to conduct during the Vienna Festival. Upon the invitation of George Solti, musical director of the Opera House in Frankfurt, he will conduct there a performance of *Carmen,* and will open the Mozart Festival in Strasbourg on Jan. 25, 1956.

Soviets Delete Religious Theme In *Faust* Opera Broadcast

The closing theme of religious salvation in Gounod's opera *Faust,* was deleted from a radio broadcast of a recent performance of the opera in Soviet-occupied Lithuania, according to the U.S. Information Agency. Subsequently, in an overseas broadcast, the Information Agency's International Broadcasting Service, "Voice of America," took note of the absence of important final passages from the Gounod classic as broadcast direct from the state theater in Vilnius. "Omitted from the Vilnius radio version," said the Voice broadcast, "was the famous last chorus, when Marguerite, leaving the damned and anguished Faust, is borne repentant to heaven. The opera, as written by Gounod, closes with a magnificent final paean to Christ, the Redeemer resurrected, with these words: 'Saved, Saved, Christ is risen; Christ will be reborn; peace and happiness to the followers of the Master; Christ will be reborn; Christ will be reborn; Christ is risen.' The Vilnius version closed with Faust's agonized shout of fear and a few fading bars of music as Mephistofeles appears to take him to his eternal punishment."

ASCAP Unit To Entertain Troops in Europe

Stanley Adams, President of the American Society of Composers, Authors and Publishers (ASCAP), has announced the formation of the first ASCAP Overseas Unit, which will tour European defense installations to entertain American troops. The group was organized by Paul Cunningham, member of the ASCAP Board. In cooperation with USO Camp Shows, Inc., ASCAP has made available some of its top writers who, assisted by professional entertainers, will perform their own compositions before servicemen and women stationed overseas.

Master of ceremonies will be Mack Gordon, Hollywood writer of numerous stage and screen hits. Other top-notch authors who will make the tour are Abel Baer, pianist and composer of many song hits; Rube Bloom, composer, pianist, radio and recording artist; Gerald Marks, composer and pianist; Johnny Redmond, composer, author, publisher, and singer; Lou Handman, composer and pianist who, with his wife, Florrie LeVere, made many vaudeville tours; and Bee Walker, composer and pianist.

The ASCAP composers and authors will be assisted by the well-known radio-TV singers and recording artists, Miss Fran Russell, Miss Gogi Grant, and Miss Marion Spellman.

Interallied Artists Corp. Announces Change

Martin Taubman of Vienna is no longer associated with Inter-Allied Artists Corporation. The firm now is headed by Ann Culmer, its director, who will handle future business from the New York office. Miss Culmer has just been appointed manager of the International Hugo Wolf Society, Inc. Honorary members of the Society are, among others, Dr. Bruno Walter, Mme. Lotte Lehmann, and Mr. Thomas Scherman. A series of programs to be presented in New York is now being planned.

John Sebastian Returns To Germany

After his sensational success in Germany last summer, John Sebastian, harmonica virtuoso, has been invited to return there for a tour of concert appearances. Mr. Sebastian will introduce to German audiences the Concerto for Harmonica and orchestra by Alexander Tcherepnin, which the composer wrote for and dedicated to John Sebastian. This is the first full-length (25 minutes) concerto for this instrument. Werner Egk, famed German composer, was so impressed by Mr. Sebastian's performance that he also volunteered to write a work for harmonica and orchestra for him.

American Works Programmed For ISCM Festival

Word has been received that the 29th International Festival of the International Society for Contemporary Music, which will take place in Baden-Baden, Germany, June 17-21, 1955, will include two American works: the "Actus Tragicus" by Erich Itor Kahn, and the Sonata for Violoncello and Piano by Elliott Carter. There will be six concerts, three of which will feature the Sudwestfunk Orchestra of Baden-Baden. The orchestral concert of June 17 will be conducted by Ernest Bour, and that of June 21 by Hans Rosbaud, permanent conductor of the Sudwestfunk Orchestra. On June 19 the Sudwestfunk Orchestra will offer a concert by the German Section of the ISCM, which is acting as host for the Festival. Rosbaud will also conduct a chamber orchestra concert on June 18, and there will be two chamber music concerts, one on June 19 and the other on June 20.

A Transatlantic Box-Office

A new, unique service which arranges for the advance procurement of tickets for concerts, opera, and other musical events in Europe, was announced recently by John H. Zorek, director of Music in Europe, 119 W. 57th Street, New York City.

The thousands of travellers who each year cross the ocean to Europe on business or pleasure and who are desirous of attending musical presentations abroad no longer need to be confronted with the ever-increasing problem of obtaining tickets to musical offerings in London, Paris, Amsterdam, Munich, and other leading centers. Music in Europe renders 24-hour-a-day service in furnishing information concerning musical presentations abroad and offers travellers the opportunity to purchase in advance tickets at box-office prices.

The banker interested in attending a gala performance at the Concertgebouw in Amsterdam; the traveller

the world renowned boys' choir
THE LITTLE SINGERS OF PARIS "Les Petits Chanteurs à la Croix de Bois"
now booking • 1420 Ave. of the Americas, New York 19, New York

RUDOLPH GANZ
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office 6604 Maplewood Ave., Sylvania, Ohio
Mrs. Ralph J. Oechsler, Natl. Ex. Sec-Treas.
National President: Mrs. P. Raymond Wilson, 2500 39th Ave. W., Seattle 99, Washington

PAULIST CHOIR of CHICAGO
FATHER O'MALLEY, CONDUCTOR
". . . in their particular field, they represent a pinnacle of choral art."
Felix Borowski, Chicago Sun Times.
Now Booking: Gerhard Schleiter, Mgr., 911 So. Wabash, Chicago, Ill.

heading for London and Covent Garden, or the fashion editor in Paris who attends the Salle Pleyel, all may assure themselves of reserved seats at world famous musical centers through the Music in Europe organization.

Scots Guards Band To Visit U. S.

One-hundred-and-eight members of Queen Elizabeth's Household Troops, the Scots Guards Band with its Massed Pipers and Dancers, will make a 10-week tour of the U. S. and Canada beginning next October, it was announced recently by S. Hurok, who negotiated for two years to win permission from the British War Office for such a visit. The English-Speaking Union will act as co-sponsors of the trip, which is being made in the interests of Anglo-American friendship.

Adenauer To Be Patron of Berlin Philharmonic's U. S. Tour

Dr. Konrad Adenauer has accepted to undertake the patronage of the Berlin Philharmonic's American trip, "in order to demonstrate publicly the great meaning of this attraction for the development and deepening of German-American relations." Dr. Adenauer also pointed out that he took "particular pleasure in the fact that the Philharmonic of Berlin, which city is at present in the front line of the fight for democratic freedom, will contribute towards strengthening the bonds between Germany and the U.S."

Philharmonia Orchestra of London Coming to U. S.

The Philharmonia Orchestra of London will make its first American tour next autumn under the direction of Herbert von Karajan, the Austrian conductor who comes to this country for the first time next month as guest conductor of the Berlin Philharmonic, replacing the late Wilhelm Furtwaengler. Mr. von Karajan is the principal conductor of the London orchestra, which will make a five-week tour of the east and midwest starting in October, 1955.

Windingstad to Conduct In Norway

The distinguished American orchestra conductor, Ole Windingstad, who was born in Norway, has accepted an invitation from the Norwegian Broadcasting Corporation to appear as guest conductor at a series of concerts in Norway this spring. The engagement was arranged through the Norwegian Information Service in Washington, D. C. In 1923 and 1926 Mr. Windingstad was guest conductor of the Oslo Philharmonic Orchestra.

The forthcoming tour will open in Drammen, April 27, where Mr. Windingstad will conduct the Drammen City Orchestra. On May 8, he will be guest conductor of Oslo Philharmonic Orchestra.

COLUMBIA ARTISTS MANAGEMENT, INC.
113 WEST 57th STREET, NEW YORK 19, N. Y. CIRCLE 7-6900

AMERICAN DEBUT — *TOUR MARCH 1955*
Berlin Philharmonic Orchestra
Conductor Herbert Von Karajan
Personal Direction: André Mertens

FIRST AMERICAN TOUR
Herbert Von Karajan
conducting the great
Philharmonia Orchestra of London
October-November 1955
Personal Direction: Judson, O'Neill & Judd — Angel Records

Ballet Russe de Monte Carlo
Personal Direction: Coppicus, Schang & Brown — Sergei Denham, director

Arthur Fiedler & The Boston Pops
Personal Direction: Judson, O'Neill & Judd — **Tour Orchestra**

Robert Shaw Chorale and Orchestra
Fall-Winter 1955-1956 — Robert Shaw, conductor
Personal Direction: Coppicus, Schang & Brown

AMERICAN DEBUT OF THE RECORDING PHENOMENON
Mantovani and His New Music
Orchestra of 45
Personal Direction: Coppicus, Schang & Brown — London ffrr Records

RETURN OF THE UNFORGETTABLE
Obernkirchen Children's Choir
Fall of 1955 — Edith Moeller, conductor
Personal Direction: Kurt Weinhold — Angel Records

FIRST NATIONAL TOUR
Marie Powers in *The Medium*
by Gian-Carlo Menotti (preceded by his *The Telephone*)
complete production with orchestra, costumes and scenery
Personal Direction: Coppicus, Schang & Brown

WINTER OF 1956 **Virtuosi di Roma** Return of
with Ornella Santoliquido & Massimo Amfitheatrof
Personal Direction: Coppicus, Schang & Brown — by arr. with A. Morini

De Paur's Infantry Chorus
Ninth Consecutive Season
Personal Direction: Coppicus, Schang & Brown — Leonard De Paur, conductor

John Sebastian
Harmonica Virtuoso
Personal Direction: André Mertens

The Angelaires
Personal Direction: Kurt Weinhold — Harp Quintet

Roman Totenberg and His Instrumental Ensemble
Personal Direction: Kurt Weinhold — (9 Artists)

HERE and THERE

■ Young **Amalia Bischoff,** who was heard in her own program at Carnegie Recital Hall last season and also in Columbia University Opera performances, has just received a full scholarship award for this semester from Hunter College Opera Workshop. The soprano was listed on the New York City Center Auditions of the air, singing Amelia's 2nd-act aria from "Un Ballo in Maschera," the "Ma dall' arido stelo di vulsa." Over WEVD Miss Bischoff was assigned the Sophie role in that station's "Der Rosenkavalier." In recital at Duryea Presbyterian Church Auditorium, Brooklyn, her song list included Purcell, Handel, Schubert, Brahms, Strauss; Argentine and French airs; contemporary compositions of Respighi, Duke, Giannini and Robert Birch. The versatile artist jumped into an important soprano lead with the La Puma forces at about an hour's notice, using her fine voice with youthful aplomb and audience success. Miss Bischoff has been engaged for the third concert of the series offered by the Composers Group of New York City, at Carnegie Recital Hall on March 24.

■ A reception was held recently at the Metropolitan Opera House honoring the gift of the **Edwin Franko Goldman Collection of Musical Manuscripts and Autographs,** which the eminent conductor has presented to the 'Met."

Swedish mezzo-soprano SIW ERICSDOTTER *waves a gay hello to New York as she arrives in town from Hamburg, Germany, where she has been singing at the Staatsoper. Last season she was heard in Stockholm by Dr. James Lombard, Director of Concerts and Lectures at the University of Minnesota, who invited her to come to the United States. Her first appearance will be with the Minneapolis Symphony.*

■ Twelve European artists on the Colbert-LaBerge roster completed their U.S. tours and got safely home for Christmas, says a belated notice. **Elisabeth Schwarzkopf, Hans Hotter, Fernando Germani,** the **Quintetto Boccherini,** the **Quartetto Italiano** collectively chalked up 143 engagements without a hitch (except for the cellist of the Italian group who was out for two weeks due to an emergency apendectomy — happily not too disastrous for the tour). The next visitors from overseas began their concert schedules in mid-January: the **Trio Di Trieste,** the **Barylli Quartet,** from Vienna, and **Jeanne Demessieux,** French concert organist.

Famous as chess players in their native Austria, Paul Badura-Skoda and his wife, Eva, find the game a good time-passer on U. S. cross-country tours. Here they are engrossed in the finer strategies of the game en route to Florida, where Badura-Skoda will appear in several recitals.

■ From Brazil comes a letter about **Felicja Blumenthal,** who was heard in Town Hall recital here several seasons ago. The pianist has been appearing in Europe as guest artist with major symphony orchestras. In her recordings for Decca in London, Mme. Blumenthal introduced two unknown works—"Tavares," a Concerto in Brazilian forms, and Paderewski's Polish Fantasy for piano and orchestra, both with the London Symphony Orchestra in Kingsway, London. Other recordings were for HMV/Pathe, Marconi, and (the Rachmaninoff Second Concerto) with the Orchestra Colonne in Paris. An admirer of Felicja Blumenthal is Villa-Lobos, who invited her to be his soloist in Sao Paulo, where she played the composer's "Bachianas Brasileiras" with success. Her reward included the dedication to her of a new Villa-Lobos Concerto—the No. 5 —plus exclusive performance rights for the next three years. Since the old proverb tells us that one swallow does not make a summer, neither does one concert fairly introduce an artist. We hope Mme. Blumenthal will return soon to play for us again.

While the Courier *was busy celebrating its 75th Birthday, yours truly also had one—not a 75th, thank you. Rita Kittain and Lydia Chaliapin tried to soften the inevitability of the occasion with a surprise birthday party, a merry crowd, a big pink cake (with one candle!), and George London and Cesare Siepi to line out $1000 worth of singing in "Happy Birthday to You." L to R: Cesare Siepi, Suzanne Sten, M.C., Mme. Kittain, George London, and Mme. Chaliapin.*

■ January 18 the **New York Singing Teachers Association** sponsored the first of their annual young Artists' Concerts in Carl Fischer Hall. With Stuart Ross at the piano, Sandra Barnette, lyric soprano; Emilia Cundari, soprano, and Robert Kurrus, baritone, were heard in a varied program. Highlights were Purcell, Bach, and Monteverdi airs for Miss Barnette, plus two songs by Douglas Moore; a group of Brahms and interesting Americana by John Powell, John Niles, and one of Walter Golde's art songs for the baritone Kurrus; lovely Fauré and Poulenc for Miss Cundari, who added an English group of Theodore Chanler, Sergius Kagen, and Quilter. Due to the notice arriving at the wrong desk, we missed out on this interesting evening, but reliable (we think) recital-goers gave it much praise.

■ Surprisingly good news that the **San Carlo Opera** is once again on tour, opening with an eight-day engagement in Boston and continuing on from there. In May 1951, when the eminent impresario of the tour, Fortuno Gallo, began writing his memoirs, exacting duties of authorship precluded operatic activities. Now that the book is happily under the auspices of the publishers, Mr. Gallo has taken thought for all the artists and fledgling singers who appeared or are lucky enough to appear under the San Carlo banner. The current roster includes favorites of coast-to-coast tours—Willa Stewart, Margery Mayer, Hizi Koyke, Lucia Evangelista, Mollie Knight, Mina Cravi, Louis Roney, Richard Torigi—who will again make curtain calls before applauding audiences of old friends. New to the company are Albert DaCosta, Thomas LoMonaco, Cornell MacNeil, Michael Minzer, and Joshua Hecht. M. C.

SCHOOL NEWS

By GID W. WALDROP

WKAR-TV, Channel 60, East Lansing, Michigan, the new educational TV station of Michigan State College, is presenting this season a series of programs featuring the internationally renowned pianist and harpsichordist DR. ERNEST VICTOR WOLFF. *The series, entitled "Music For the Keyboard," is heard on alternate Thursday evenings* (9:00-9:30, *CST*).

Ives Collection Given to Yale

The complete collection of the manuscript works of Charles E. Ives, noted American composer, has been given by his widow to Yale University. The collection includes all of Ives' manuscript music, including many heretofore unpublished works, as well as a considerable body of memorabilia, books, press clippings, printed music, and other items.

Announcement of the gift was made on Jan. 17 by Brooks Shepard, Jr., Yale music librarian, just prior to a Trumbull Lecture on "Ives: Phenomenon of Modern Music" by Professor Leo Schrade, noted musicologist on the Yale faculty. The surprise announcement came as a part of Yale's Centennial of Music Instruction, which began on Nov. 5 last and will continue through February 22, with several major music and commemorative events scheduled.

Mr. Shepard told the lecture audience in the Yale Library that the Ives collection will be brought to Yale early next fall and will be housed in a special "Ives Room" in the new Music Library in Sprague Memorial Hall. The collection, presently housed in the Ives summer home at Redding, Conn., is being listed and classified by John Kirkpatrick, Cornell University pianist and faculty member, who was a close friend of Ives.

Ives, who died last spring, close to his 80th birthday, was a Yale graduate (class of 1898).

Professor Schrade, in his lecture, termed Ives the "most remarkable, boldest, most original composer this country has ever had. Ives did nothing," Professor Schrade declared, "to dispel ignorance of his music. Though some of his works have been performed in public concerts and a few recorded, even now the position of his music in our musical life is extremely precarious and insecure. The Yale musicologist assailed the attitude of many modern American composers who claim Ives as "their ancestor, the father of the modernism in their music. "The truth is," he went on, "when they embarked on their adventures they knew nothing about the work of Ives; so little was it known that it might as well not have been written at all. Ives' bold and shocking novelties did not show our modern composers the road to modernism. They got their vocabulary of modern idiom in music from other sources, mainly from the European *avant-garde*."

One of the strangest things about Ives, he declared, is that the man did not begin composing traditional music and then progress into his extreme innovations, as most composers of stature do. "We see the old and the new side by side in Ives' music, or page by page in a single composition.

Contemporary Concerts At Peabody

A unique series of "Contemporary Concerts" is scheduled for the Peabody Conservatory, with composer members of the faculty in charge. On Feb. 14, Spencer Huffman presented music by Hindemith; on Feb. 21 Louis Cheslock will offer works by Riegger, Antheil, Mennin, and others; and on April 20 Henry Cowell, as pianist, will participate in a program of his own compositions. On March 11, Reginald Stewart, Peabody director, conducts the Little Orchestra and soloists in modern American and European music, featuring the Third Symphony by Charles Ives, and the Suite for Oboe and Strings by Richard Donovan.

Josef Lhevinne Scholarship Concert at Juilliard

In recognition of the great contribution of Josef Lhevinne to the musical world as one of the foremost pianists of this century, and an outstanding member of the Juilliard Graduate School Faculty for over 20 years, Juilliard School of Music is establishing a permanent scholarship for pianists in his memory.

The participating artists in the concert to launch the Scholarship will be Rise Stevens, renowned soprano of the Metropolitan Opera; Mme. Lhevinne, distinguished pianist and teacher; and the Juilliard String Quartet, quartet-in-residence at the School. The event will take place in the Juilliard Concert Hall on Tuesday, March 15. For information concerning tickets, call the Concert Office at Juilliard School of Music, MOnument 3-7200, Extension 35.

Josef Lhevinne was born in Moscow in 1874, made his debut in 1899 playing Beethoven's "Emperor" Concerto with Anton Rubinstein conducting. Aside from his career as a performer, he became a teacher in the school of the Imperial Russian Musical Society in Tiflis and in the Moscow Conservatory, later going to Berlin to concertize and teach. His New York debut took place in 1906 with the Russian Symphony Orchestra. Thereafter, he toured extensively all over the world and made his home in New York City, where he became a member of the faculties of the Institute of Musical Art and the Juilliard Graduate School in the early Twenties. Later in his life, he appeared in two-piano recitals with his wife, Rosina Lhevinne. He died in 1944. His career embraced everything that was exemplary in a musician, and no more fitting tribute could be paid him by the School whose faculty he graced than the establishment of a scholarship in his name, through which the young may be inspired to emulate his superb accomplishments.

Weinrich Recital Highlights Northwestern Conference

A recital of organ music by Carl Weinrich, director of music in the Princeton University chapel, was a highlight of the annual midwinter conference on church music, Feb. 7-8, at Northwestern University. The conference was sponsored by the department of church music in Northwestern's music school. Among the guest lecturers were Mr. Weinrich and Paul Bunjes, professor of organ at Concordia Teachers college and an authority on organ design.

BOSTON UNIVERSITY

SCHOOL of FINE and APPLIED ARTS

Division of Music

(formerly College of Music—Est. 1872)

ROBERT A. CHOATE, DEAN

Offerings

for season 1954-55 include

•

LEOPOLD STOKOWSKI
conducting Boston University Chorus and Orchestra in New York, Boston concerts. Seminars.

ARTHUR FIEDLER
Concerto preparation

RAPHAEL BRONSTEIN
Violinists' and Teachers' Workshops

PAUL ULANOWSKY
Vocal and Operatic Repertoire Coach

JOSEPH FUCHS
Violin, Master Class

HEINRICH GEBHARD with JULES WOLFFERS
Piano Master Class

CARL LAMSON
Accompanying

Courses leading to all undergraduate and graduate degrees in Music and Music Education. Eminent faculty of artists, teachers, and scholars. Preparatory Division.

For information and catalogue write

DONALD L. OLIVER
Director of Admissions
Room 117
705 COMMONWEALTH AVENUE
BOSTON 15, MASS.

Idomeneus Given at Juilliard

As a project of its opera department, with Frederic Waldman conducting and Frederic Cohen attending to the stage direction, Mozart's *Idomeneus* was given on Jan. 27 in the tasteful settings of Frederick Kiesler. The Juilliard School thus paid tribute at an early date to the commemoration of the Mozart bicentennary, which will open a year from now, and also celebrated Mozart's birthday.

Idomeneus belongs to those problematic works which were written for a special purpose—in this case to give an elderly tenor, a friend of the composer, a stellar part. In addition, one other leading role was then sung by a castrato and has now to be cast with a soprano. Another difficulty lies in the choice of a singer for the part of Electra, which abounds in coloraturas and other embellishing vocalisms. In the face of all these difficulties, the students of Juilliard did themselves proud. But judging the effort coldly and objectively, one must say that, though a great labor was done, it was a rather tentative production.

The orchestra played the score with finesse and feeling for its characteristic style. Frederic Waldman was in firm control of stage and the pit. Mr. Cohen had stylized the movement on stage, and soloists and chorus tried to follow his intentions with great faithfulness. As Idomeneus, William Blankenship battled successfully with the pitfalls of his assignment. Sarah Dubin as Ilia sang with her warm soprano voice the tremendously difficult arias allotted to her, while Claire Watson had the ungrateful task to animate the demoniac figure of Electra. As Idamantes, Regina Safarty looked and sang with great competence and musicality. Robert Mackie as Arbakes added to the effectiveness of the evening. The chorus was well trained.

The performance had its merits. But, in comparison with earlier operatic efforts of this organization, one could not help thinking that this time they had bitten off more than they could chew. H. W. L.

Concert at Manhattan School

A splendidly played program of diversified numbers was offered by the student orchestra of the Manhattan School on Jan. 14, under the direction of Jonel Perlea. The Concerto in D Major by C. P. E. Bach, was set forth with precision and appropriate accent. The *Second Essay* by Samuel Barber brought cheers from the audience that crowded the hall. The 7th Symphony of Beethoven occupied the latter half of the concert. This massive work, composed in 1812, published in 1816, retains much of the virility of its youth, although to modern minds accustomed to short bursts of speed, much of this Beethoven masterpiece sounds needlessly repetitive. The most amazing part of this concert was the response of the young instrumentalists to every indication given by Perlea. They played with an assurance and skill, except for a few bubbles in the low brass, that seemed far superior to the standards usually expected of school orchestras. This group is professional and apparently ready for any assignment. They are fortunate to have as their leader so experienced and resourceful a leader as Jonel Perlea, and one who is able to read score with sure knowledge of style and integral meaning. For an interesting and profitable evening of good music, take the bus to 105th Street (next concert), and you will, if lucky enough to get inside, be surprised and delighted. M. C.

STUDIO NOTES

■ Norman Curtis, artist-pupil of Bruno Glade of the American Conservatory piano faculty, won the Edward Collins Scholarship Award, and will be presented on the Lyon & Healy Recital Series in Chicago. The pianist will program works by Scarlatti, Brahms, Rachmaninoff, and Liszt.

■ Four singers from the Chicago Studio of Lola Fletcher were selected as soloists for the Arion Club's performance of Handel's *Messiah* in Milwaukee, Wis., this season. These excellent artists were Jean Hayden, soprano; Evelyn Reynolds, contralto; Allen Keller, tenor; Miles Nekolny, baritone. One of the studio's artists—Carol Smith, contralto—was recently heard in a New York Town Hall recital. Jeanne Diamond, an interesting soprano under Miss Fletcher's guidance, was presented in Kimball Hall recital as winner of the Young Artists' Contest, sponsored by the Society of American Musicians. High points of this program were Jacques de Menasce's "Outrenuit," the Marietta's Lied from Korngold's *Die Tote Stadt,* and contemporary song compositions.

■ Rosalie Miller will hold a voice clinic in Knoxville, Tenn., Feb. 21 and 23. She will also be one of the judges in the finals of the Grace Moore Memorial Award contest at the University of Tennessee. It has been announced that Regina Resnik, Metropolitan Opera soprano and pupil of Miss Miller, has established a yearly scholarship award for study with her. Elisabeth Bollinger, also trained by Rosalie Miller, has achieved an auspicious success as Manon in Puccini's *Manon Lescaut* at the State Theatre in Hamburg, Germany.

■ Dorothy Mendelsohn's artist-pupil, Lee Beck, pianist, appeared on Lyon & Healy's Monday Evening Recital Series, on Feb. 14, playing Beethoven's Sonata, E-flat Major (Op. 31, No. 3), Chopin's Scherzo in B-flat Minor and the F-sharp Major Nocturne (Op. 15, No. 2), and Liszt's Hungarian Rhapsody, No. 11. Miss Mendelsohn is on the faculty of De Paul University School of Music.

AMERICAN CONSERVATORY OF MUSIC — CHICAGO

Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

AMERICAN THEATRE WING

COURSES in Opera, Concert, Musical Comedy, TV and Radio
Specialized practical instruction in every phase of training the voice and in developing acting ability under recognized leaders professionally active in their fields.
Also Courses in Composition and Conducting
WRITE: MUSIC DIVISION, AMERICAN THEATRE WING, 351 W. 48 ST., NEW YORK 36, N. Y.

BOSTON CONSERVATORY of MUSIC

Albert Alphin, Dir. — 26 Fenway, Boston, Mass.
A Complete School of MUSIC, DRAMA and DANCE
Degree, Diploma, Certificate Courses — Faculty of 50
Dormitories for Women — Catalog on request
Member of NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

CINCINNATI CONSERVATORY OF MUSIC

William S. Naylor, Ph.D., Director and Dean of Faculty
A distinguished professional school of music and the allied arts.
DEGREE COURSES WITH MAJORS IN PIANO, VOICE, ORCHESTRAL INSTRUMENTS, ORGAN, COMPOSITION, MUSIC EDUCATION
Affiliated with the University of Cincinnati. Member of the National Association of Schools of Music
Catalog will be sent on request
Write Dept. MC Highland Ave. and Oak St. — Cincinnati 19, Ohio

The Cleveland Institute of Music

Bachelor of Music, Master of Music, Bachelor of Science in Education
(B.S. in Ed. by transfer to Kent State University or Western Reserve University)
Ward Davenny, Director — 3411 Euclid Ave., Cleveland, O.
Member of the National Association of Schools of Music

PEABODY CONSERVATORY
COLLEGE OF MUSIC

REGINALD STEWART, Director
Complete musical training in all branches. Diploma, M. Mus., B. Mus., Teacher's Certificate. Affiliation with Johns Hopkins University, Goucher and Loyola Colleges. Member of the National Association of Schools of Mus. Dormitories.
SUMMER SESSION — JUNE 27 - AUGUST 6
REGISTRAR — 19 E. MT. VERNON PLACE, BALTIMORE 2, MD.

LOS ANGELES CONSERVATORY OF MUSIC AND ARTS

Est. 1883 — Member NASM — Non-Profit
FACULTY OF INTERNATIONALLY RENOWNED ARTISTS
Certificates, Diplomas, Degrees (B.M., M.M., & B.M. Ed.)
845 South Figueroa Street, Los Angeles 17, California — MU. 8141

MINNEAPOLIS COLLEGE OF MUSIC

MARIE HOLLAND SMITH, *Director*
Courses leading to Bachelor of Music and Master of Music degrees in Piano, Voice, Violin, Band Instruments and Music Education. Member of the National Association of Schools of Music.
Catalog on Request — Address: 60 South 11th St., Minneapolis, Minnesota

NEW YORK COLLEGE OF MUSIC

Arved Kurtz, Director — Chartered 1878
COLLEGE AND PROFESSIONAL COURSES . . . Full or Part Time . . . Day or Evening
Supplemented by an Academic Department and special classes to train singers and instrumentalists in all phases of professional careers.
114 EAST 85th STREET — Catalog on request — NEW YORK 28, N. Y.

EASTMAN SCHOOL *of* MUSIC
of THE UNIVERSITY OF ROCHESTER

Howard Hanson, *Director* — Allen I. McHose, *Director, Summer Session*
For information address:
Arthur H. Larson, Secretary-Registrar
Eastman School of Music, Rochester, New York

BALDWIN-WALLACE COLLEGE

Conservatory of Music
Cecil W. Munk, Director—Degrees: Bachelor of Music, Bachelor of Music Education
South Campus, Berea, Ohio (Suburb of Cleveland)

BERKLEY SUMMER MUSIC SCHOOL

at Bridgton Academy, North Bridgton, Maine
6 Week Session: July-Aug., 1955, for String Players & Pianists. Individual Lessons. Chamber Music Featured.
For booklet write Rm. 1011, 113 W. 57 St., N. Y. 19, N. Y.

CORNELL COLLEGE

Founded 1853 — Mt. Vernon, Iowa
Conservatory of Music — Paul Beckhelm, Ph.D., Director
Home of the oldest May Music Festival West of the Mississippi River

CADEK CONSERVATORY OF MUSIC

of the University of Chattanooga
Founded 1904 — Member N.A.S.M.
For information, write Harold J. Cadek, Director
Patten Hall, 801 Oak Street, Chattanooga, Tenn.

NORTH PARK College — SCHOOL OF MUSIC

DONALD F. OHLSEN, *Dean*
A music school on a college campus
Foster at Kedzie, Chicago 25 — Member NASM

PHILADELPHIA CONSERVATORY

Of Music — 78th Year
Maria Ezerman Drake, Director
Piano, Orchestra, Opera, Chorus, Strings, Composition, Voice, Winds
Degree Courses
216 S. 20th St. — LOcust 7-1877

Ariel Rubstein, Director — Catalog upon Request
PORTLAND SCHOOL OF MUSIC

Confers Degrees of B.Mus. M.Mus. Artist Diploma
931 S. W. King Avenue — Portland 5, Oregon

Progressive School of Music

HARRIET KAY, Director
932 N. Mozart — 612 Fine Arts Bldg
Chicago 22, Ill. — BR. 8-2411

ROSSINI OPERA SCHOOL

THE OPERA WORKSHOP
LUIGI ROSSINI — *Director*
50 Central Park W., New York 23 — TR. 7-9385

Manhattan School of Music

Janet D. Schenck, *Director*
BACHELOR AND MASTER OF MUSIC DEGREES
DIPLOMA AND POST-GRADUATE DIPLOMA
238 East 105th Street, N. Y. 29, N. Y.

Founder Andy Rizzo — President Andy Rizzo Jr.
RIZZO SCHOOL OF MUSIC

Degree Courses
1525 Kimball Bldg. — Chicago, Ill.

PHOTO CREDITS:
Page 11, top *(Impact)*, bottom *(Bakalar)*
Pages 13 and 23 *(Sedge LeBlang)*
Page 25, right *(Nellys)*
Page 29 *(Chicago Tribune)*
Page 31 *(Harry D. Williams)*
Page 33 *(W. A. Probst, Cunard Line)*

FACULTY APPOINTMENTS

■ Professor Vincent Jones of 22 Irving Place, New York City, chairman of the department of music education at New York University's School of Education, has accepted the Alchin Lectureship in Music at the University of Southern California. On sabbatical leave from N.Y.U. for the 1955 spring semester, Dr. Jones leaves in February for Los Angeles, where he will teach a course on "The Pedagogy of Theory."

The lectureship, founded by the late Carolyn Alden Alchin, teacher and author of books on harmony, has been held by such noted musicians as Arnold Schoenberg, Ernst Toch, and Howard Hanson.

■ The Marlboro School of Music has announced that the celebrated singer, and teacher, Martial Singher, will head the newly added vocal department this summer. A joint recital by Mr. Serkin and Mr. Singher will open the series of 12 Festival Concerts to be given at the School on Sunday afternoons and Thursday nights throughout the term, June 29 to August 24.

New York College of Music Composers Program

The New York College of Music presented a concert of first performances by members of its faculty in the 16th annual American Music Festival of New York's Municipal Radio Station, WNYC, in Carl Fischer Hall, Feb. 14. The concert was broadcast as part of the Festival.

Faculty members represented were Marion Bauer, Arved Kurtz, Erich Katz, LaNoue Davenport, Vladimir Padwa, and Siegfried Landau. Dr. Kurtz, director of the College of Music, had his string quartet performed by guest artists, members of the Knickerbocker Chamber Players (George Koutzen, director). Dorothy Minty, Paul Wolfe, violinists; Joseph Glassman, violist, and Mr. Koutzen, 'cellist, will perform the Kurtz quartet and "Music for Strings" by Erich Katz.

Toronto Summer School Plans

The Third Annual Re-organized Summer School will take place from July 4 to July 29, 1955. Boris Berlin, prominent Canadian music teacher and member of the faculty of the Royal Conservatory, will again be the Director. Included among the Summer School faculty are Alexander Schneider, violinist; Pierre Souvairan and Boris Roubakine, pianists; Zara Nelsova, cellist; Herman Geiger-Torel, Director of the Opera Workshop; Gina Cigna, Irene Jessner, Dorothy Allan Park and Leslie Holmes, voice; Charles Parker, church and organ music; and many others.

New teachers for the term are Roy Harris, American composer, in charge of the composers workshop, Aksel Schiotz the great Danish tenor, who will give the master class in voice, and Alfred Gallodoro, American clarinetist and saxophonist.

University of California Presents Menotti Double-Bill

The University of California presented an Inter-Campus Arts Exchange production of two chamber operas—*The Medium* and *The Telephone* by Gian-Carlo Menotti—at Wheeler Auditorium on the Berkeley campus, Jan. 7, to a packed house. The splendidly trained student cast from Santa Barbara College (University of California at Goleta) included Betty-Carol Gilbert, Warren Sherlock, and Jean Cook. Carl Zytowski directed; piano accompaniments were by Charles Perlee and Dr. John Gillespie, all of the music department of Santa Barbara College.

Other University offerings are eight concerts by Bernard Abramowitsch, pianist, at Dwinelle Hall, covering the 32 Sonatas of Beethoven. The first recital was given on Jan. 9; the final one is scheduled for May 17.

Reisinger Appointed Chairman of Columbia Arts Center Committee

The appointment of Curt H. Reisinger, New York financier and a director of Anheuser-Busch, Inc., as chairman of the Advisory Committee on the Arts Center at Columbia University, has been announced by Dr. Grayson Kirk, president of the University. The Committee will review studies that have been made over the past several years and make recommendations on ways and means to implement a development program for the proposed Arts Center.

N.A.S.M. Report

One hundred forty schools of music from all areas of the United States were represented at the 30th Annual Meeting of the National Association of Schools of Music at the Statler Hotel, Los Angeles, Dec. 29-31. At this first meeting held on the West Coast, 29 West Coast non-member schools responded to the invitation to attend. President Harrison Keller of the New England Conservatory of Music presided at the three-day session.

Seven new schools were admitted to Associate Membership in the association: Bucknell University, Lewiston, Pennsylvania; Howard College, Birmingham, Alabama; McNeese State College, Lake Charles, Louisiana; University of New Hampshire, Durham, New Hampshire; Virginia State College, Petersburg, Virginia; Washington University, St. Louis, Missouri; and Yankton College, Yankton, South Dakota.

Ten schools were promoted from the Associate Membership to full membership: Fiske University, Nashville, Tennessee; Flora MacDonald College, Red Springs, North Carolina; Friends University, Wichita, Kansas; Lewis and Clark College, Portland, Oregon; Midwestern University, Wichita Falls, Texas; Phillips University, Enid, Oklahoma; Southwestern University, Georgetown, Texas; Viterbo College, LaCrossee, Wisconsin; Wartburg College, Waverly, Iowa; and Webster College, Webster Groves, Missouri.

The NASM is recognized by the National Commission on Accreditation as the body responsible for music standards on a national scope, and an outstanding feature of the convention was representation of the regional accrediting groups: F. Taylor Jones, Executive Assistant, Middle States Association of Colleges and Secondary Schools; Dr. George Armacost, President of the University of Redlands and of the Western College Association; and Dr. P. Victor Peterson, President, Long Beach State College, representing the Northwest Association of Secondary and Higher Schools.

Dr. Earle V. Moore of the University of Michigan, Chairman of the Commission on Curricula, stated in his report to the convention that the place that the NASM will take in cooperating with regional accrediting groups, will afford opportunity for the association to serve many schools whether or not they are seeking membership in NASM. *Evaluation* and *service* were the key-words used in the discussion relating to the place of the association in this program.

Officers re-elected at the Convention are as follows: President, Harrison Keller, New England Conservatory, Boston; Treasurer, Frank B. Jordan, Drake University, Des Moines; Vice President, E. William Doty, University of Texas, Austin; Secretary, Burnet Tuthill, Memphis College of Music, Memphis. The 1955 Annual Meeting of the association is scheduled to be held in St. Louis, Missouri, November 25 to 27, 1955.

ASPEN MUSIC SCHOOL
1955 SESSION
IN CONJUNCTION WITH ASPEN MUSIC FESTIVAL
June 27 to August 27, 1955
Aspen, Colorado
Outstanding artist faculty in all departments
Catalogue on request . . . Address: Norman Singer, Dean
327 West 76 Street New York 23, N. Y.

HARTT COLLEGE OF MUSIC
Bachelor and Master Degrees, and special courses in all fields of music study
Moshe Paranov, Director • 187 Broad St., Hartford 5, Conn. • Member NASM

RADIO AND TV

By
HENRY W. LEVINGER

Puccini's *Tosca* on NBC-TV

To its many memorable achievements, the NBC Opera Theatre can add one more: the performance of Puccini's *Tosca* on Jan. 23. Though television, due to its technical limitations, is most effective in the projection of scenes that are not crowded with people, this blood-and-thunder drama fared well in the hands of the sensitive artistic and musical director, Peter Herman Adler, and Kirk Browning, the stage director. Of course, the mass scenes, like the finale of the first act, did suffer, but there were many compensating features. Before all, there was Leontyne Price's Tosca, which was less the portrait of a diva than of a suffering, loving woman who will stop at nothing to save her lover, Cavaradossi. She sang with great beauty and fine lyric expressiveness; the famous aria of the second act, without undue histrionics, was particularly impressive. David Poleri's warm and flexible voice gave the part of Cavaradossi many shades and colors which were noticeable in the intimacy of the television screen but would certainly have been lost in the wide expanse of an opera house. Josh Wheeler's Scarpia also was keyed to the (so to speak) chamber music character of the television production. He sang with beauty, though his voice could have been more dramatic, and acted with admirable taste. In supporting roles, Thomas Stewart as Angelotti, Emile Renan as the Sacristan, Michael Pollock as Spoletta, Francis Monachino as Sciarrone Joe Simonelli as a Shepherd, Rober Leffler as a jailor, and members of the Columbus Boychoir were excellent.

A tense moment in Act II of Tosca, *just after she has stabbed Scarpia: "Here is the kiss of Tosca."*

A word of special praise goes to John Gutman, who furnished the English translation. It was eminently singable and expressive. Samuel Chotzinoff, the producer of this telecast, again scored with a major success.

H. W. L.

The Would Be Gentleman To Be Given by NBC Opera Theatre

The original version of Richard Strauss' *The Would Be Gentleman* will be given its first American performance by the NBC Opera Theatre as its next production on Sunday, Feb. 27 (2:30-4 p.m., EST). Although the complete casts for the play and opera have not been chosen, the title part in the play will be taken by Wally Cox. Ariadne and Zerbenetta, the two principal women's roles in the opera, will be sung by sopranos Wilma Spence and Virginia MacWatters.

The Would Be Gentleman is a play with incidental music and contains an opera. Strauss wrote it originally to a German translation of the play by Moliere, in an abridged version. In the course of the play, which has orchestral incidental music, the "would be gentleman," M. Jourdain, has an opera performed in his home. This opera is *Ariadne auf Naxos,* under which title the opera is generally known in the opera house. The plan of the "gentleman" was to give a tragedy and a comedy. However, the works will be too long, so M. Jourdain decides to put on both the comedy and tragedy at the same time. The results are somewhat startling.

When this "opera-within-a-play-with-incidental-music" was first given in 1912, it was not the great success that Strauss had expected. Several years later he wrote a new first act to replace the Moliere play and put the incidental music into a concert suite. This new act has not been as highly valued as the *Ariadne* itself. In returning to the original conception, the NBC Opera Theatre's producer and the music and artistic director feel that they have a perfect vehicle for television.

The production will be given in English in an hour-and-a-half version, with the play running a little longer than the opera itself. John Wood's translation of the Moliere play will be used in the first part. The opera will be done in the translation of the Hugo von Hofmannsthal libretto by George and Phyllis Mead.

Friedberg Management
Founded in 1912 by Annie Friedberg
César Saerchinger, Director
Steinway Hall, 113 W. 57th St., New York 19, N. Y.

MYRA HESS
Pianist

Carl FRIEDBERG
Pianist

Leonard Hungerford
Pianist

John RANCK
Pianist

Gyorgy SANDOR
Pianist

Ethel BARTLETT & Rae ROBERTSON
Duo-Pianists

Ellabelle DAVIS
Soprano

Zinka MILANOV
Soprano (Metropolitan Opera)

Herta GLAZ
Mezzo-Soprano (Metropolitan Opera)

Norman FARROW
Baritone

BUDAPEST String Quartet

NEW YORK TRIO
Jakoda, piano; Weinstock, violin; Darl, cello

American Chamber Orchestra
(Strings, Woodwinds, Horns)
Robert Scholz, Conductor

THE DANCE

By **ROSALYN KROKOVER**

■ It was quite a night for the Escudero fans on Feb. 7 at the Playhouse when *the* maestro of the Flamenco dance returned after an absence of well over 20 years. To the new generation and dance audiences, the name of Vincente Escudero has become a legend. And to those he might have been somewhat of a disappointment, for though he gets around remarkably well for his 60-some years, the fire and dash has naturally dimmed. But for those who followed his every move in the 1930s, when he was last here, it was a real thrill. Every little familiar nuance would recall the old days. Sentiment ran wild.

He has brought a neat little company with him—Carmita Garcia (Mrs. Escudero), his partner, and Maria Marquez and "The Bailete." The Bailete (small ballet) consisted of Rosario Escudero (no relative), Maria Amaya (sister of Carmen), Pepita Valle, Jose Barrera, Antonita Millan, and Jose Melero. There were two guitarists—Maria Escudero (also no relative), and Manolo Vazquez. There was Pepe La Matrona, reputed to be one of the greatest Flamenco singers of Spain, and still going strong at the ripe old age of 74.

Suite Flamenca served to introduce three of the talented young dancers—Rosario Escudero, Maria Amaya, and Pepita Valle. All of the girls were well-schooled in the finest tradition. The dance called for about everything in the Spanish dance vocabulary—castanets, heel work, and style—and it was evident that these dancers had what was needed. Each possessed an individual personality; and when the choreography called for ensemble precision, they combined forces like real troupers.

In *Dance V* (music by Granados) Maria Marquez displayed some of the finest castanet work heard around these parts. Her tonal range, plus her smooth rolls and fine rhythm, were breathtaking. She is a fine dancer, too. Her arms and shoulders are especially graceful. If only she could get herself together so that her earrings wouldn't be dropping off one by one, the roses falling from her hair, and the hair with them, she could develop into a fine artist. She is also very attractive, but her grimaces are distracting.

VINCENTE ESCUDERO
"Sentiment ran wild."

Escudero's first number was *Primitive Flamenco Rhythms* (a zapateado, without music). This was danced on a dark stage with a spot focussed on the lower part of his body. Costumed in white, it was a dramatic effect, and the variations in rhythmic beating, not only with the usual heels, but with finger nails against a chair, were stunning. Here was the master giving a demonstration of his life's work.

Jugando al Toro (Playing Bullfight) was a charming little dance and pantomime. It was full of spirit and humor, and the little group played it for all it was worth without being corny. A favorite with the audience was *Sevilla*, danced by Escudero and Garcia. This is an improvisatory type of dance in which the man does the improvising and the female obliges the best she can. They made it a lot of fun in a very casual way.

The program could do with a lot of pruning, and the concluding *Cuadro Flamenco* was not well arranged. Somehow it did not seem well balanced. Nor did it work up to the pitch of excitement that it should have, especially since there were so many gifted dancers in the group who were not used to advantage. However, the show was well-lit, nicely costumed, and ran smoothly. Paglo Miquel, the pianist, either had a bad night or bad piano, for his accompaniments left much to be desired.

■ The Ballet Theatre season at the Metropolitan Opera, which opens on April 12, is shaping up like a gala to end all galas. For in addition to the company's regular roster, which is strong in its own right (Kaye, Alonso, Youskevitch, Kriza, and others), a list of names has been announced that reads like some sort of balletic social register. Many were original members of the company who have been away for some time; others have been in and out of the company. Anton Dolin will be back to dance in *Giselle* with Markova and re-create his role in *Bluebeard*. Nana Gollner, one guesses, will dance in *Gala Performance*, among other things, and Titania Riaboushinska in *Graduation Ball*. Muriel Bently returns for *Fancy Free* and *Fall River Legend*. Annabelle Lyon, who hasn't been seen in years, and for whom the role of the Page in *Bluebeard* was created, will undoubtedly be seen in that, as well as other ballets. Viola Essen, Sona Osato, Paula Lloyd, Maria Karnilova, Jenny Workman, Edward Caton. Roy Fitzell, David Nillo, Donald Saddler, James Mitchell, and Yurek Lazowski will also be back. Among the choreographers appearing in their own ballets will be Agnes de Mille, Leonid Massine, David Lichine, and Antony Tudor.

Just how assembling so many far-flung dancers for a single season can add to the artistic stature of a company remains to be seen. But the opportunity of seeing all of these dancers again after so many years is something to contemplate with relish.

Coach-Accompanist

James R. ANGELL
COACH-ACCOMPANIST
721 Kimball Bldg., Chicago, Ill. WA. 2-0803

Lela HANMER
ACCOMPANIST—CONDUCTOR
American Conservatory Kimball Bldg., Chicago

Robert Payson HILL
COACH — ACCOMPANIST
Teacher of Piano
160 W. 73rd St., N. Y. C. 23 TR. 7-6700

Helen LEEFELT
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill.
Tel. EU. 6-3696

Frances STOWE
COACH — ACCOMPANIST
PROGRAM BUILDING
160 West 73, N.Y.C. 23 TR. 7-6700-4120

BOOK REVIEWS

By HAROLD C. SCHONBERG

■ When Charles Ives died, last May 19, at the age of 80, his biography was near completion by Henry and Sidney Cowell. It has just been published under the title of *Charles Ives and His Music* (Oxford University Press, 245 pp., $4.50), with a few editorial inserts reminding us that the composer is no more. But for the most part the text reads in the present tense: "Since 1927 the consideration that has governed every detail . . . has been his threatening health." Or: "For many years Mr. and Mrs. Ives have spent the summer in the wooded hills of Connecticut . . ." The total effect is a bit weird. Nevertheless it makes Ives seem very much with us.

In any case Ives, for the most part, was a living legend during the generation preceding his death. Because of ill health he had stopped composing in 1928 (at about the same time Sibelius laid down his pen). He spent his summers in his Connecticut retreat; and while he lived for many years in New York City, very few people in the music world ever saw him. Only once did he grant an interview; that was to Howard Taubman of *The New York Times*, in 1949. Otherwise, silence.

The bare outlines of Ives' life are well known: how he was composing polytonal and other experimental music before many of the great European practitioners; how he formed an extremely successful insurance business; how he had to struggle to get the least kind of recognition; how he expressed in his music a vital, instinctive Americana. These are the bones; upon them the Cowells (husband and wife) hang the flesh, filling in an image that has been remarkably incomplete.

The Cowells add nothing to the legend, nor do they take anything away. Their biography is factual and sympathetic; their analyses (in Part II of the book) of the music are understanding and unhysterical. For the first time in print the reader can get a very good idea of what made the man tick. The Cowells examine his boyhood and the influences that played on Ives' intellectual and musical growth. The composer's father had been an army bandmaster and later an amazingly enterprising musician in Danbury, Conn. From his father Ives picked up much of the intellectual curiosity and penchant for experimentation that was to mark his music. When young Charles was only 10, for example, his father would have him sing "Swanee River" in E-flat while accompanying the tune in C. What training for a polytonalist-to-be!

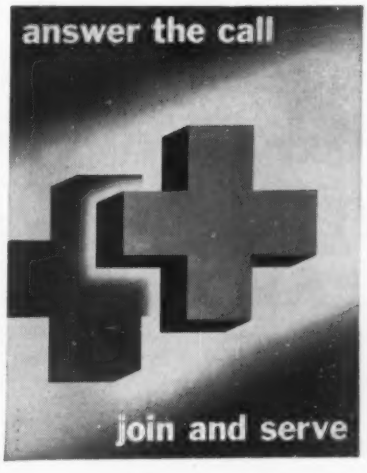
Charles Ives, as the Cowells tell the tale, went to Yale; then, feeling that he could not support a wife and family as a composer, drifted into the insurance business; 1899 saw him in New York, making a start. Insurance during the day; composition nights and weekends. In 1907 Ives and Julian Myrick founded the agency that bore their name until Ives' retirement from business in 1930. The Cowells go rather fully into Ives' ideas of business in general and insurance in particular.

Through the years Ives' music made little headway. Not until 1930, when John Kirkpatrick played the "Concord" Sonata at a Town Hall recital, did the New York press wake up to the significance of Ives' contribution. Today Ives is considered by many to be the greatest composer that America has produced. Whether he ever will be a popular composer is debatable. Much of his music is too difficult for most performers; and you can bet one thing: when a composer isn't performed, he is not going to be popular. Fortunately we have records, and some representative works of Ives have been put on LP.

A complete—or as complete as could be managed—list of Ives' compositions has been appended by the Cowells. This list contains titles that read like those of Currier and Ives reproductions: "Circus Band"; "General Slocum"; "Central Park in the Dark"; "Yale-Princeton Game"; "Giants vs. Cubs"; "Some Southpaw Pitching"; "The Anti-Abolitionist Riots"; "Boston Common." Ives was completely un-selfconscious about such titles, just as he was completely unselfconscious about introducing into his music snatches of popular songs, anthems, and ragtime melodies he had heard as a youth. His was an instinctive Americana that manifested itself as naturally as Walter Johnson's fast ball or the Housatonic flowing through the fields.

We are in the Cowells' debt for this carefully written biography. Perhaps it will stimulate some musicians to investigate the work of this unique and baffling figure—this combination of primitivist and sophisticate, this composer who wrote for the people but thew into their faces every possible technical reason for not playing his music. At least with this book as a guide we can now answer a bit more accurately why Ives acted and composed the way he did. And one thing the book does confirm: Charles Ives was a genius.

■ The industrious Louis Biancolli has come up with *The Mozart Handbook* (World Publishing Company, 629 pp., $7.50). There are three sections to the book—Mozart in His Life (what contemporaries had to say about him, and extracts from Mozart's own letters); Mozart in His Music (pertinent extracts from scholars, program-note writers and others); and Mozart in His Death (a short section devoted to comments about his death from several people present, plus a page or two on his illness and a conjecture about what would have happened to his music had he lived). Mr. Biancolli has culled all of this information from various sources, notably the Anderson collection of letters, the biographies by Einstein, Blom and Turner; program notes of various symphony orchestras; Dent's study of the operas; Jahn's life and other standard references. Nothing is new, and there are some phases sketchily passed over (the piano music, for instance); but at the same time much information is present, and virtually all of it comes from an authoritative source. For those people who might find the comprehensive Einstein study a little too detailed, this book will provide some spirited and easily assimilable reading.



Grace Curtis
PANVINI—RICE
TEACHERS OF VOICE
353 7th Ave. (Apt. 5A) N. Y. C. 19 CO. 5-0846

TINA PAGGI
INTERNATIONAL COLORATURA SOPRANO
Voice - Coaching - Opera and Concert
Hotel Ansonia, N.Y. 23, N.Y. TRafalgar 3-5974

CAROLINE BEESON FRY
TEACHER OF SINGING
2 Orchard Pkway., White Plains, N. Y. WH. 9-3200
875 Carnegie Hall, N. Y. C. 19 CI. 6-7310

WILLIAM YARBOROUGH
CONDUCTOR, PURDUE UNIVERSITY SYMPHONY
Lafayette, Ind.

SYLVAN LEVIN
CONDUCTOR, COMPOSER, ARRANGER
PIANIST-ACCOMPANIST

Lucie BIGELOW ROSEN
THEREMINIST
Concert Mgt.: WILLARD MATTHEWS
123 East 53rd Street New York, N. Y.

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

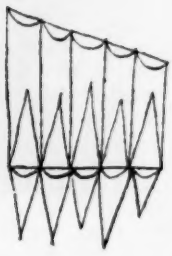
GRACE HOFHEIMER
Studio 811, 113 West 57th Street
Tel. CIrcle 7-8178
AUTHOR OF "TEACHING TECHNIQUES FOR THE PIANO"

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
116 E. 65 St., New York 21, N. Y.

ZENKA STAYNA
VOICE TEACHER — PROGRAM BUILDING
Teacher of Daniza Ilitsch and Inge Manski
formerly of Metropolitan Opera Association
Apt. 6A, 164 W. 79 St., N. Y. C. TR. 3-9214

OTTO HERZ
COACH—ACCOMPANIST
Master Classes in Piano Accompanying
at the N. Y. College of Music
302 West 79th St., N. Y. C. 24 SC. 4-5855

SACRED MUSIC



By LEON CARSON

The Organ and the Recitalist

■ During the past decade it has been the constant hope of lovers of organ music that, as the years succeeded one another, more frequent opportunities would present themselves for professional organists to appear before the public. Slowly but definitely this hope is growing into a reality. Encouraging reports from the headquarters of the American Guild of Organists confirm it. An increase in organized, well-programmed organ recitals is not only providing additional outlets for organists, but is creating an increasing popular interest in the instrument itself. There are, nevertheless, many existing obstacles to rapid progress in this respect.

There are scattered throughout the country many fine municipal auditoriums in which pipe organs have been installed. These should provide suitable concert halls for organ recitals. In many instances, however, these public auditoriums do not provide suitable centers for organ recitals because the organs have not been properly maintained. An organ, like any other musical instrument, must be kept in condition. Furthermore, many organs installed a long time ago in public auditoriums have become semi-obsolete, because of their heavy action.

Organ recitalists must consequently find haven in large church auditoriums—the first home of this "king of instruments"—or in music schools and universities.

The pipe organ of today is a brilliant solo instrument, but the organ recital field has at all times suffered from lack of publicity. Every possible encouragement should be given to the performing artist, and the importance of organ recitals both inside and out the church edifice should be played up. In part, this involves educating the public to appreciate and demand more organ music. In the main, music critics in the daily press have refused to review even the most important organ recitals. But not so very long ago, an eminent New York critic was prevailed upon to review an outstanding organ recital given by a prominent visiting organist, and his report in the morning paper was complete, thoroughly analytical and musical, the same as his reviews of other concerts. More of these would be welcome. Here's hoping!

Organ and Choral Notes

■ A new schedule of noonday organ and vocal recitals at St. Paul's Chapel, Columbia University, includes: Feb. 15, Pamela Munson, mezzo-soprano, and Herbert Burtis, accompanist; Feb. 17, Margery L. Winter, organist; Feb 22, Frederick L. Swann, organist; Feb. 24, Searle Wright, organist, St. Paul's Chapel Choir, and Norman Robbins, violinist. . . . Kansas Wesleyan University announces its first annual composition contest for a new choral work. For entry blanks and information, write to Arthur R. Custer, Kansas Wesleyan University, Salina, Kansas. . . . Bach's Cantatas 6 and 137 and choral works by Rachmaninoff, Bortniansky, and Panchenko-Wilhousky were given by George M. Kemmer at St. George's Church, New York, on Jan. 30, assisted by an instrumental ensemble from the Manhattan School of Music. . . . On the same date, Cherubini's Requiem in C Minor was sung by the Collegiate Choral, Ralph Hunter, director, in the Cathedral of St. John the Divine, New York.

Annual Anthem Competition

Capital University Chapel Choir Conductors' Guild annual anthem competition is open to all composers. Anthems should be suitable for average church choirs. Contest closes September 1, 1955. For complete contest rules, please write to Everett W. Mehrley, Contest Chairman, Mees Conservatory, Capital University, Columbus 9, Ohio.

CHICAGO

For YOUR CHICAGO RECITAL Consult

BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 N. Wacker Drive
Chicago, Ill.

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 603 Fine Arts Bldg. Chicago, Ill.

BERNARD DIETER
THEORY — COMPOSITION
Chicago Conservatory — Fine Arts Bldg.

FREDA DRAPER
Contralto Soloist — Teacher
Opera • Concert • Oratorio • Radio
815 Washington, Oak Park, Ill. EU. 3-0169

CECILE de HORVATH
CONCERT PIANIST and TEACHER
620 Fine Arts Bldg., 410 S. Michigan, Chicago, Ill.

LOLA FLETCHER
"A singer who teaches singing"
724 Fine Arts Bldg., Chicago, WE. 9-9525

NELLI GARDINI
TEACHER OF SINGING
Chicago Conservatory Fine Arts Bldg.

BRUNO GLADE
CONCERT PIANIST - TEACHER
AMERICAN CONSERVATORY, CHICAGO, ILL.

FRANCES GRUND
Teacher of Singing
American Conservatory, Kimball Hall, Chicago 4
Tel.: WAbash 2-6726

LEO HEIM
PIANIST
Accompanist - Teacher
American Conservatory, Chicago, Ill.

BARRE HILL
TEACHER OF SINGING
American Conservatory
Kimball Bldg. Chicago, Ill.

SILVIO INSANA
Chicago Concert Opera Guild
VOICE — OPERA
410 S. Michigan Ave., Chicago, Ill. WE. 9-2933

MAURICE G. IVINS Baritone
Teacher of Voice
Northern Indiana Conservatory
ANNADAZE Piano
Coach—Accompanist
South Bend, Ind

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU. 8-4130

ESTHER TEACHERS OF SINGING CHARLES
LABERGE
Chicago Musical College American Cons.

EUNICE STEEN LAMONT
SOPRANO, VOICE TEACHER
611 Lyon & Healy Bldg. Chicago Tel.: WE. 9-8102

ROBERT LONG
TENOR — TEACHER OF SINGING
Chicago Musical College 430 So. Michigan Ave.

Thomas N. MACBURNEY
VOCAL STUDIOS
608-609 Fine Arts Bldg., Chicago 5, Ill. WE. 9-9701

ELEANOR MacKINLAY
Soprano
RECITAL — OPERA
3400 Lake Shore Drive, Chicago, Ill. BI. 8-1283

DOROTHY MENDELSOHN
PIANIST — TEACHER
De Paul University School of Music, Chicago, Ill.

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 3-5389

WANDA PAUL
Pianist-Teacher
Northwestern University School of Music
Evanston, Ill. AL. 2-4578

RUDOLPH REUTER
PIANIST
American Conservatory of Music
Kimball Hall, Chicago Grace Pratt, Sec'y

SONIA SHARNOVA
CONTRALTO
Chicago Conservatory — Fine Arts Bldg., Chicago
Phones: Studio—HA. 7-0500 Res.—LI. 8-1237

DONALD STROUP
Piano - Theory
Chicago Conservatory

FRED TRULL
TEACHER OF SINGING
Member of NATS
Studio: 711 Kimball Bldg. HA. 7-7755 Res. WH. 4-5620

ETHEL LYON
Pianist—Teacher—Lecturer
American Conservatory Chicago, Ill.

GEORGE WEBER
BASSO — CONCERT ARTIST
313 Marengo, Forest Park, Ill. FO. 6-4574

HELEN WESTBROOK
ORGANIST - COMPOSER
c/o ASCAP, 575 Madison Ave., New York 22, N.Y.
5934 N.E. Circle Ave., Chicago 31 NE 1-2144

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

NEW YORK

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P. M.

Maxine **DORELLE**—soprano
TEACHER OF VOICE, OPERA, SONG REPERTOIRE
Presenting "DORELLE OPERA CAMEOS"
Opera Studio 73, 1425 Broadway, N. Y. C. — OX. 5-0745

MICHELE **FONTICOLI**
Tenor — Teacher of Singing — Author of "New Theories on the Art of Singing," endorsed by Conservatories of Italy.
58 W. 70 St., N. Y. 23, N. Y. SC. 4-5179

NATIONAL

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

PASCARELLA
ENZO, Violinist CAESAR, Cellist
Concert—Recital—Instruction
7756 Bonner Avenue Sun Valley, Calif.

PHI BETA
National Music and Speech Fraternity
Edna Wallace Johnston, President
1401 Grove Terrace, Winter Park, Florida

DELTA OMICRON
NATIONAL PROFESSIONAL MUSIC FRATERNITY
Marie Marti — *National President*
18240 Meyers Road, Detroit 35, Michigan

INTERNATIONAL

MARGHERITA BARTELLI
Operatic Soprano
Naples • Milan • Rome
1954-55 European Tour—Athena Concerts, Venice

CARNEGIE HALL – NEW YORK

March 6, 1955

DEAN ECKERTSEN

guest conductor

THE SYMPHONY OF THE AIR

(formerly the NBC Symphony)

Dean Eckertsen's VOX RECORDS
are available throughout the world

Personal Representation: MURIEL FRANCIS
116 East 65 St., New York 21, New York